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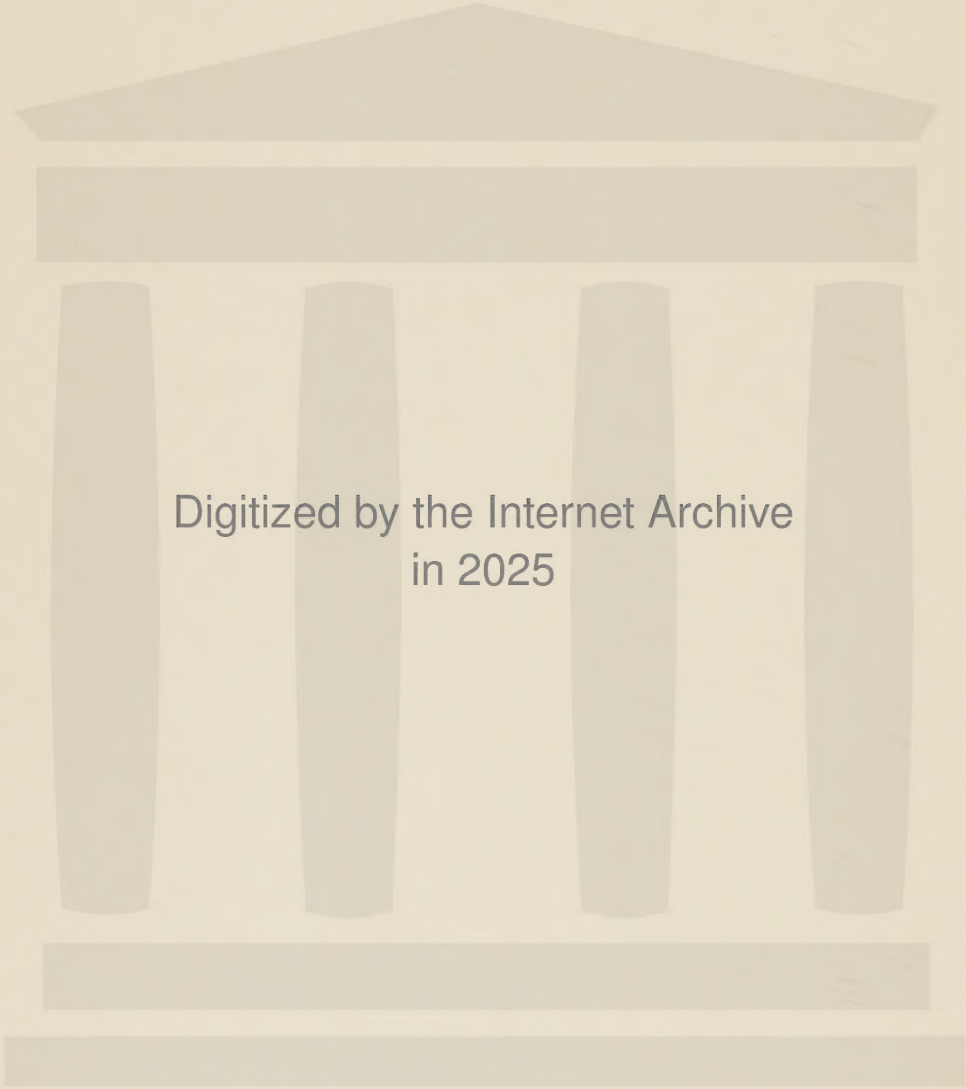

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THE GARDENS OF JAPAN

THE

GARDENS OF JAPAN

By Jiro Harada, of the Imperial Household Museum, Tokyo

1928

EDITED BY GEOFFREY HOLME

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CONTENTS

	Page
Introduction	1
History	3
To Nara Period	3
Heian Period	3
Kamakura Period	4
Nambukocho and Muromachi Periods	4
Momoyama Period	5
Edo Period	5
Since Restoration of 1868	7
Different Styles of Nippon Gardens	8
Garden Planning	8
General Classification	8
Shin, *Gyo* and *So* Forms of Treatment	8
Dried up and Rock Gardens	23
Water Gardens	24
Literary Men's Style	24
Cha-No-Yu Gardens	24
Approaches	25
Gardens Parts and Accessories	26
Cascades	26
Streams and Springs	26
Lakes	27
Hills	27
Islands	27
Bridges	28
Stones	28
Stepping Stones and Pavement	29
Sand	30
Trees and Plants	30
Wells	32
Water Basins	32
Lanterns	33
Pagodas and other Ornaments	33
Rest Arbours and *Cha-Seki*	33
Gateways and Fences	34
Garden Care and Winter Decorations	34
Conclusion	38

ILLUSTRATIONS IN COLOUR.

Azalea Tree by a Brook. Kakemono by Korin	57
Scroll Painting of the " Ono-No-Miyuki "	75
" Tenjin-Engi " Scroll Painting	93
Water Basin in Mr. Uryu's Chaseki Garden. Water-colour by Kubota Kinsen	111
Autumn in " Hundred Flower " Garden. Colour Print by Yoshida Hiroshi	129
" Karasaki Pine." Colour woodcut by Ito Shinsui	163

41350

GARDENS, SHRINES AND PARKS.

	Page
Asakusa Park	116
Chijaku-in	53
Chion-in	74, 128
Daisen-in	49, 128
Daitokuji	48, 67
Dentsu-in	79, 159
Entoku-in	55
Ginkakuji	42, 43, 46, 47, 103, 118, 135, 137, 142
Gyokuho-in	139
Hakkei-en	98, 125
Hama Imperial Detached Palace	64
Hompoji, Garden of	68, 97
Ichinao-en	179
Jisso-in	56
Joju-in	54, 114, 144
Joyeiji	47
Kaisando	135
Kameido Shrine	123
Kanjuji	50
Katsura Detached Palace	59, 60, 166
Kenroku-en	73, 118, 143, 149, 161
Kodaiji, Garden of, Kyoto	65
Koho-an	96
Komatsu-en	151, 172
Konchi-in	70
Koraku-en, Tokyo	67, 71, 124
Miyajima Shrine	146
Myoki-an	56
Nanshuji	55
Nanzenji	70
Nara Deer Park	121
Nigatsu-do	156
Nijo Detached Palace, Kyoto	63
Ninnaji	68, 69, 117, 138, 147
Oyama Shrine	122
Rakuraku-en	97
Reiun-in	131, 157
Ritsurin Park	72, 119, 124, 162
Rokuwo-in	96
Ryoanji	48
Saihoji	44
Sanbo-in	51, 52, 109
Sennyuji	161
Shiba Detached Palace, Tokyo	98, 125, 177
Shinjuan, Shino	66
Shinjuku, Imperial Garden at, Tokyo	64
Shojoshin-in	156
Shoren-in	105, 115
Shorinji	74
Shosen-Kaku	178
Shoto-en	106
Shugakuin Detached Palace, Kyoto	61, 62
Stone Dealer's Shop, Yokohama	134
Tenryuji	41, 42, 127
Toji-in	45, 120, 131
Tokai-an	142
Tokyo Botanical Garden	120, 180
Tokyo Imperial Household Museum	81, 99, 178
Tosen-Kaku	174
Tsusen-in, Shino	66
Ura-Senke	100, 170
Uyeno Park	136, 137
Yasakuni Shrine	127

GARDEN DESIGNERS.

	Page
Daitokuji·Sahei	67
Furuta·Oribe	55
Gomizuno-o, Emperor	61
Hideyoshi	51, 52
Honnami Koyetsu	68, 97
Kanamori Sowa	66
Kobori·Enshu	54, 55, 59, 60, 65, 70, 74
Matsudaira Yorishige	72
Matsunaga·Teitoku	54
Matsumoto, Gardener	80
Muso·Kokushi	41, 42, 43, 44
Ogawa·Hakuyo	84, 87, 89, 90
Sen-no-Rikyu	53, 56
Sesshyu	47
So-Ami	46, 47, 48, 49, 54
Tenyu	48
Tsuda Nagatada	71, 74
Watanabe, Gardener	89

OWNERS OF GARDENS.

	Page
Aikawa, Mr.	89
Ando, Mr.	84, 176
Asano, Marquis	77, 121
Date, Marquis	104
Fujita, Mr.	87, 122
Hanta, Mr.	82, 171
Hara, Mr.	91, 160, 165
Hattori, Mr.	176
Hayashi, Count	80
Hirai, Mr.	91, 168
Honda, Baron	148, 150
Honda, Mr.	85
Horiuchi, Mr.	100
Ichida, Mr.	89, 110
Inahata, Mr.	90, 106, 113, 133, 134
Itow, Mr.	132
Jinno, Mr.	132, 138
Kasuya, Mr.	156
Kita-Shirakawa, Prince	77
Kuhara, Mr.	116
Kwanin, Prince	166
Machida, Mr.	141
Masuda, Mr.	167
Matsuura, Count	98, 158
Mayeda, Marquis	78, 107
Miyazaki, Mr.	83, 101, 140
Momiyama, Mr.	84, 168
Nabeshima, Marquis	180
Nakai, Mr.	102, 154, 173
Nakamura, Mr.	169
Nedzu, Mr.	126, 160, 167
Noguchi, Mr.	150, 153
Ogata, Mr.	81
Saigo, Marquis	78, 107, 108
Sakai, Viscount	67, 104
Seki, Mr.	95
Shibuzawa, Viscount	80, 152
Shoboin, Mr.	86
Shokado	174
Somedani, Mr.	95, 158
Suzuki, Mr.	83, 140, 145
Takahashi, Mr.	102
Takamatsu, Mr.	88, 144
Takenchi, Mr.	82
Tanaka, Mr.	110, 126, 155, 171, 175
Tetegami, Mr.	171
Tomita, Mr.	92
Yamaoka, Mr.	92

IN THE TEXT.

	Page
General Key to Garden Design of Landscape Type	9
Illustration from " Tsukiyama Teizo-Den " (*Shin* style)	11
Illustration from " Tsukiyama Teizo-Den " (*Gyo* style)	13
Illustration from " Tsukiyama Teizo-Den " (*So* style)	15
Illustration from " Tsukiyama Teizo-Den " (*Shin* style)	17
Illustration from " Tsukiyama Teizo-Den " (*Gyo* style)	19
Illustration from " Tsukiyama Teizo-Den " (*So* style)	21
Fences and Sleeve Fences	35
Gates	36

EDITORIAL FOREWORD

The Japanese garden springs from the intense love of nature which has always been a characteristic of the Japanese (as of the English). It was introduced into the country at an early date from China, and has been developing through centuries into a perfection of its own. The subtle and delicate taste of the people has produced a type of garden which is a true work of art. The main principle is to create the effect of a landscape, a little winding stream with a few boulders representing a river overhung with mountains, and small trees and shrubs suggesting an expanse of wooded land, so that even a garden of limited size may give something of the panoramic appearance of a natural view. The English garden is usually characterised by lawns and flower beds. The Japanese garden aims at providing in miniature a composition of landscape, just as a painter would transfer an extensive view to a canvas a few feet square, containing similarly a poetic or philosophic idea. Its traditional features were an island set in a lake or pool and connected with the mainland by bridges, and these are to be found in many varieties of shape, both in spacious grounds and in the annex of the private house. Ornamental waters are very frequent, rocks and stones carefully arranged so as to make an irregular and picturesque pattern, charmingly varied bridges and stone ornaments, of which the lantern is the most typical. The present volume has been prepared in view of the modern interest in gardens which are capable of adaptation to a small scale, and as a companion volume to the highly successful work already published, " Modern Gardens, British and Foreign."

Important assistance has been rendered by the authorities of the Imperial Household Department to whom, and to those who have kindly allowed their gardens to be photographed, the Editor desires to express his grateful acknowledgments.

Introduction

IN the Far East the garden has been considered as the barometer of a nation's prosperity. Each epoch of peace and abundance in the annals of our country has produced gardens of great scale and beauty. Thus, in a way, it may be looked upon as a product of luxury. However, the material wealth alone, no matter how abundant it may be, cannot produce beautiful gardens. It requires something more. With us it has been a yearning for Nature that has helped to create them, the yearning ever present in the innate character of our people which found expression whenever means and circumstances permitted. It has been so strong that the garden has come to constitute a necessity in life, not so much for the physical as for the mental and spiritual. Our house to live in is not complete without its proper surrounding—without a garden. From the very nature of architecture, it requires a garden for a setting to be looked upon from the rooms, the entire length of which may be thrown open to the outside view, or to have a swaying foliage silhouetted on its paper sliding screens. Our passion for Nature has led us to produce many beautiful gardens in different periods of our history.

Our people's intimacy with Nature is revealed on every hand. Their love of gardens is so strong that even a narrow passage-way is treated as a garden. Even a few inches of ground in front of the house are given up to grow a pine tree or a clump of bamboo. Under all sorts of circumstances there have been developed different forms of art, all purporting to satisfy their desire to be intimate with Nature. *Hako-niwa* (box-garden), a landscape in miniature, is one of them. We often come across them at the entrance, or at the window, of a workshop in a crowded city, some with gold-fish in a pond surrounded with moss, rocks, and trees, all on a miniature scale. *Bon-kei* (tray-garden) is another. Porcelain, bronze, or cement trays, round, rectangular or oval in shape, varying in sizes from one to three or four feet across, are generally used for creating landscapes with mud, or half-formed peat from the swamp, and sand, some preferring old newspapers soaked in water, coloured and moulded to look like mud. *Bon-seki*, the art of creating landscapes with stones and sand on black lacquered trays as a fitting decoration for the *tokonoma*, the alcove in the guest room, is still another. *Bon-sai*, cultivation of dwarf trees, is still another evidence of our Nature-loving character. The art has been highly developed so that the trees are not only stunted to live in small pots for generations, but they are made to assume the shape and dignity of ancient trees according to their species. Thus in a room, in harmony with its surroundings, one may admire the stately beauty of an aged tree, which is to be seen only in some forest miles and miles away. *Ike-bana*, or flower arranging, is another branch of art long cultivated in Nippon. It has been developed into an æsthetic science and taught in girls' schools and in private homes by masters throughout the country. Our people's love of stones as shelf or alcove ornaments has existed for centuries, and one form of showing affection for them is to place those of chosen shapes in shallow trays with water and kept constantly wet, some for the sake of the beauty and freshness of their colours, and others to the end that

they may finally grow moss and look like mountains or islands in verdure.

There are still other branches of art, or customs, which may be cited in this connection, but those already enumerated should be sufficient to show that the people of Nippon have a passionate love for Nature in their innate character, and that it is revealed in different forms of their art. However, it is our present purpose to deal only with one manifestation, their gardens. Moreover, an exhaustive treatment of this fascinating subject is here impossible : it will be no more than an introduction to the charms of their beauty.

History

To Nara Period 781 *A.D.*

The very origin of the garden in Nippon is obscure. However, like many other things, it is more than likely that the art of garden-making was first imported from the Continent, either direct from China or through Korea, as the intercourse with the latter has been frequent since the invasion of the peninsula by the Empress Jingo Kogo, in the beginning of the third century A.D.

Gardens of ancient Nippon exist only in our literature, and their main characteristic seems to have been a lake with an island connected by bridges. So marked was the characteristic that originally the garden was called *shima*, or island. It was recorded that there was held in the reign of the Emperor Kenso (485-7), a *kyoku-sui-no-yen*, a sort of literary party held along the winding stream in a garden, after the custom established in ancient China. It is also recorded that in an Imperial garden cherries and *lespedeza bicolor* were planted, that in a pond of another was kept a red tortoise donated by the Province of Suwo, and that on the bank of a pond in another garden were planted plum and willow trees. However, as the custom of changing the seat of the Imperial Court at the death of each Emperor prevailed, one could not hope to find any substantial improvement of our gardens before the capital was first established in 710 in Nara, where seven successive Emperors ruled. Like other branches of art, gardens too have developed in Nara, where many beautiful ones were created. Records speak of Shorin-yen (Pine-Grove-Garden), South-Garden and West-Garden, all belonging to Emperor Shomu (724-748), each of these gardens having a pond with an isle in it. References are also made to the gardens of noblemen as having had cherries, pines, plums, willows, chrysanthemums, orchids, orange, peach, wisteria, *lespedeza bicolor*, carnations, etc.

Heian Period 782-1185.

The historic garden named Shinsen-yen, of immense scale, was laid out in the reign of the Emperor Kwammu (782-806), who transferred the capital to Kyoto, only a small portion of which now remains as Omiya Park in Kyoto, merely to recall the past splendour of the once famous garden. Emperor Saga (810-823) in one of his gardens created a pond fed by a waterfall, and after his retirement from the throne, he had another garden made with water gushing through rocks shaded by pine trees and adorned with various kinds of flowers. Extravagant was the garden of the villa in Kyoto which belonged to Minamoto-no-Towru. Not only was the water of the Kamo River led into his spacious garden, in which was reproduced the scenery of distant Shiogama, where salt is made, but he caused gallons of sea water to be carried daily from the shore of Naniwa many miles away, in order to enjoy the smoke issuing from the gables while the salt was boiling. It may be known from this and from many other examples of gardens then made that, whatever their origin in Nippon, they have been greatly modified and come to express the taste of our people. However, a formal and symmetrical style of architecture still prevailed and the main garden was laid out on the south side of the house, invariably with hills and a pond with island connected by two bridges, the nearer of which was arched, to allow boats to pass under.

Kamakura Period (1186-1335). The militaristic spirit of the Kamakura period retarded the progress of art and culture, but, together with its simple mode of living, the coming of the Zen sect of Buddhism taught the people to value the elegance and refinement of simplicity. With a change of architecture of dwelling-houses came a modification of the garden, but to a slight degree. By a number of learned priests, who assiduously studied the garden art, Buddhist names were given to different rocks in the garden, and various principles of the religion were attached to the rules governing its construction. They used religion as a means of enforcing æsthetic rules. Not only Buddhism, but other-isms as well, such as *in-yo*, or passive and active principles in Nature according to the Chinese philosophers, were inculcated in garden architecture. Of course, garden construction was already closely connected with all sorts of superstitions, but it became more complex, as may be seen in the books on gardens written at the time by Priest Zoyen and Fujiwara Nagatsune. So deeply impressed were they that some of those superstitions and religious principles still influence the gardeners of to-day. Some of the noblemen of the period enjoyed gardens, having ponds and hills with trees and plants of such wide variety that flowers bloomed in the garden throughout the year.

Nambokucho Period (1336-1393). *Muromachi Period* (1394-1573). With the supremacy of the Ashikaga clan, the reigning power returned to Kyoto, the cultural centre, and helped to foster all sorts of peaceful accomplishments. With the development of painting, flower arranging, *cha-no-yu*, pastime of incense, sand pictures, *noh* drama and others, came the popularisation of the gardens. Not only were they made popular, but many improvements were effected. Hitherto the gardens were so constructed as to be admired primarily from without, but now they came to be so laid out as to be enjoyed from within as well, thus opening a new era in their development. The subjective tendency in Chinese thought in the Sung and Yuan dynasties became more firmly established in the Ming period and influenced our priests who studied the Zen sect of Buddhism then in China, and who upon their return moulded our thoughts, not only in religion, but in all branches of art. The objective attitude in creating the garden was denounced and the subjective mood became the motive power. Gardens thus became alive with individuality. The influence of Zen was irresistible in all branches of art. It found an artistic expression in *cha-no-yu*, " a cult or institution founded upon the admiration of the beautiful in the sordid facts of everyday life." It infused into everything a *shibumi*, which is generally rendered " austere," but without the harshness which the term implies, being an unassuming quality, the refined taste of which is kept hidden underneath a commonplace appearance only to be appreciated by the cultured. The *cha-seki*, the place for *cha-no-yu*, required the garden to be different from the formal one which satisfied the people until then. The æsthetic priests, " tea-men," and connoisseurs devised new forms of gardens for the *cha-seki* which developed a style of its own and revolutionalised gardens of Nippon. The famous Zen priest named Muso Kokushi, who died in 1351 at the age of 76, was a great genius. Several gardens, preserved to the present day, are attributed to him. It was he who designed the garden of Ginkakuji in Kyoto for Shogun Yoshimitsu (1368-1394). The gardens of Tenryuji, with its pond and waterfall, and of Saihoji, with its pond shaped

like the Chinese character for " heart," still show, though not in the complete original form, the greatness of Muso Kokushi as a garden designer.

So-ami was another great mind who lived a little later. The rock garden of Ryoanji and that of Daisen-in, both in the suburb of Kyoto, are still celebrated as unique works of So-ami, though the former is attributed by some to Zen-ami, who is also accredited by them with designing for Shogun Yoshimasa (1436-1490), the famous garden of Ginkakuji, which has generally been up to recent times attributed to So-ami. There are a number of others with which his name is connected, and fortunately some of these and other celebrated historic gardens have now been placed under national protection to be preserved to all posterity. The founder of the Ashikaga dynasty and his successors were great patrons of art and took deep interest in gardens, having created special officials to supervise them, stimulating their development.

It is to be observed that one of the peculiarities of the garden of this period was created by suggestions received from the landscape paintings of black monochrome then in vogue. Furthermore, it was during this period that the three styles of elaboration, *shin*, *gyo* and *so* (finished, intermediary and rough) to be explained more fully later, came into vogue in the art of garden-making as in other branches of art.

Momoyama Period (1574-1602).

Though of very short duration, this period marks an epoch in the development of art in Nippon, in that it shook off all foreign influence and exerted the real self. The art of this period was characterised, on the one hand, by gorgeous luxuriance, bold and free in its conception, and, upon the other, by quiet refinement of *shibumi*. Contradictory as it may seem, the former was a reaction from constant turmoil and bloodshed and the latter the reflection of the permeation of *cha-no-yu*, and in both the people of the time found peace and satisfaction.

Famous was the garden of Hideyoshi's castle at Fushimi, though no trace of it now remains. Splendid still is the garden of Sambo-in of Daigo which was first designed by Hideyoshi (1536-1598) a few months before his death, and was perfected by Yoshiro and Ken-niwa under the direction of Giyen Jungo, abbot of the temple. Among other famous gardens of the period may be mentioned the present garden of Nishi Hongwanji in Kyoto which was originally made by Asagiri Shimanosuke in the compound of Fushimi castle. With Asagiri, such others as Oda Yuraku, Hosokawa Sansai and Furuta Oribe were also very famous as garden designers. But the greatest genius of the time was Sen-no-Rikyu, the great *cha-no-yu* master, who was responsible for the garden of Chijaku-in of Kyoto and that of Jissoin of Sakai, as well as a number of others.

Edo Period (1603-1867).

The seat of Tokugawa Shogunate was established in Edo, now called Tokyo, where all the *daimyos* (feudal lords) built their mansions, each with spacious gardens. *Cha-no-yu* still continued to be tolerated by the Shoguns and the continued peace augmented luxury, and even among the common people the garden became a great fashion.

One noticeable change, which took place during this period, was that the actual design and execution of gardens gradually passed from the hands of " tea-men " and priests to those of professionals called *niwa-shi*,

or gardeners, who dealt in garden materials, such as rocks, stone lanterns, trees, etc.

At the beginning of this period the celebrated garden of the Katsura detached palace was completed by Kobori·Enshu, the great *cha-no-yu* master and connoisseur, who is said to have undertaken the work under three conditions: no limitation as to the time of its completion, no interference, and allowance of unlimited expenditure. This masterpiece of garden art could still be seen in an excellent state of preservation. He it was who designed the garden of Kohoan of Daitikuji, of Kodaiji, of Nanzenji, of Chion-in and others. Among other famous gardens of Kyoto made during this period may be mentioned those of the Imperial detached palaces of Nijo, Shugakuin, Sento Gosho, and Honnami·Koetsu's peculiar garden of Hompoji and others.

Gradually the centre of garden activities shifted from Kyoto to Edo, and later a new possibility was shown in the garden art by Matsudaira·Sadanobu and Tokugawa·Nariaki, two feudal lords, who tolerated the utilisation of natural scenes in a garden and who created public parks in their dominions, the former at Shirakawa and the latter at Mito. The utilitarian phase of the garden was developed as a feature of this period. The duck-pond in Hama detached palace in Tokyo, and the cultivation in Kairaku-yen at Mito of reeds for arrow-shafts and plums for military provision may be mentioned in this connection.

Many beautiful gardens were created in the castle compound where the Shogun lived, and some of these are still preserved. The garden of Hama detached palace in Tokyo was so laid out that the salt water was led into its big lake and the view of Fuji San beyond the Bay of Shinagawa could be enjoyed. Somewhat similarly planned is the garden of the former detached palace of Shiba in the neighbourhood which was given to the City of Tokyo a few years ago. Among gardens of *daikyos*, one of the most spacious was Toyama-yen, which consumed twenty-seven years in its completion, though no trace of it now remains. Horai-yen, still in good condition, belonging to Count Matsuura, is said to have been a collaboration of Enshyu and priest Kogetsu. Yokuon-yen was another. It was first given by the Third Shogun Iyemitsu to Inaba, lord of Tamba, and later fell to the hand of Matsudaira·Sadanobu, who remodelled it according to his own liking, and who designed also several other gardens, all of which were deserving of the fame of the author who officially supervised for a period the construction of Shogun's gardens.

Not only were the gardens attached to the Edo mansions of the feudal lords noteworthy, but in various parts of the country were made gardens of surpassing beauty and merit, some of which over-shadowed Shogun's own gardens in Edo. Such as Kenroku-yen of the lord of Kaga, Ritsurin-yen of the lord of Sanuki, and Koraku-yen of the lord of Bizen, all of which are still in a good state of preservation, are worthy of mention as evidences of the importance the gardens have assumed throughout the feudal Nippon.

It may be noted here that the *cha-seki* gardens gradually ran to artificialities, vainly copying the outer forms of past masters, without understanding their inner meanings, finally ending in stereotyped formulæ. Against *cha-no-yu*, in which was drank pulverised tea whipped in hot water,

the way of *sen-cha*, a more democratic form of tea prepared by infusion of tea leaves, was proclaimed by Ishikawa·Jozan. Naturally, such a movement found an expression in gardens and developed a style of its own known as the literary men's garden. With the vogue of Chinese literature, such a garden for a time was tolerated, but failed to exert any great influence on the art.

Since the Restoration of 1868.

The Restoration and the abolition of the feudal system affected every phase of our national life, dooming many celebrated gardens by neglect or sacrifice. Upon their site now stand military schools, a naval college, an arsenal, the Imperial University, etc. But, fortunately, there are not few that survive, some of them remaining more or less in the original form, while others dwindled or expanded or were otherwise modified. In the period of prosperity, which later followed, the people vied with each other in creating spacious and costly gardens, or remodelling or improving the old ones. Among them may be mentioned the garden of Baron Iwasaki's villa in Fukagawa, which was recently given to the city, that of Baron Okura's villa in Mukojima, that of Prince Mori's mansion in Takanawa, that of Marquis Saigo's mansion in Meguro, Viscount Sakai's "Yarai-yen," that of Viscount Shibuzawa's home in Asuka-yama, that of Mr. Hara's home in Goten-yama, etc., all in Tokyo. The spacious garden of the Meiji shrine is a noteworthy work of recent years.

By the proclamation of 1873 the establishment of parks was encouraged throughout the country, Tokyo first setting an example by promptly creating Asakusa Park, Shiba Park, and Uyeno Park in succession. The example was immediately followed by Mito with Tokiwa Park (or Kairaku-en), Kanazawa following the next year with Kenroku Park and Takamatsu with Ritsurin Park the year following. Some years later, Koraku-yen of Okayama was opened to the public. Hibiya Park in Tokyo was the first of the parks specially created as such from a plain piece of ground in 1903, and Suwa Park of Nagasaki was the forerunner of the one that took advantage of natural scenic beauty in the creation of the park, though already in the feudal *régime* parks had been so made at Shirakawa and Mito, as already referred to. Others throughout the country slowly followed these examples.

With the importation of European civilisation, garden parties became a vogue among the wealthy, and turf was introduced into our gardens without much jarring the harmony with the traditional forms. Moreover, with the building of European houses came gardens of Western style, though they have not made much headway. As a reaction against intoxication with things foreign, *cha-no-yu* was revived, which helped to retain refinement and Nippon taste in our gardens.

The great earthquake and fire of 1923 revealed the efficacy, or utilitarian side, of our gardens in Tokyo. Tens of thousands of people took refuge in large gardens throughout the city and saved their lives. In some instances, all the trees in the garden were burned to the ground, but many lives were saved through the ponds. In no few instances did the gardens check the havoc of the sweeping conflagration and hundreds of houses behind them escaped destruction. These facts are bound to influence our gardens in future.

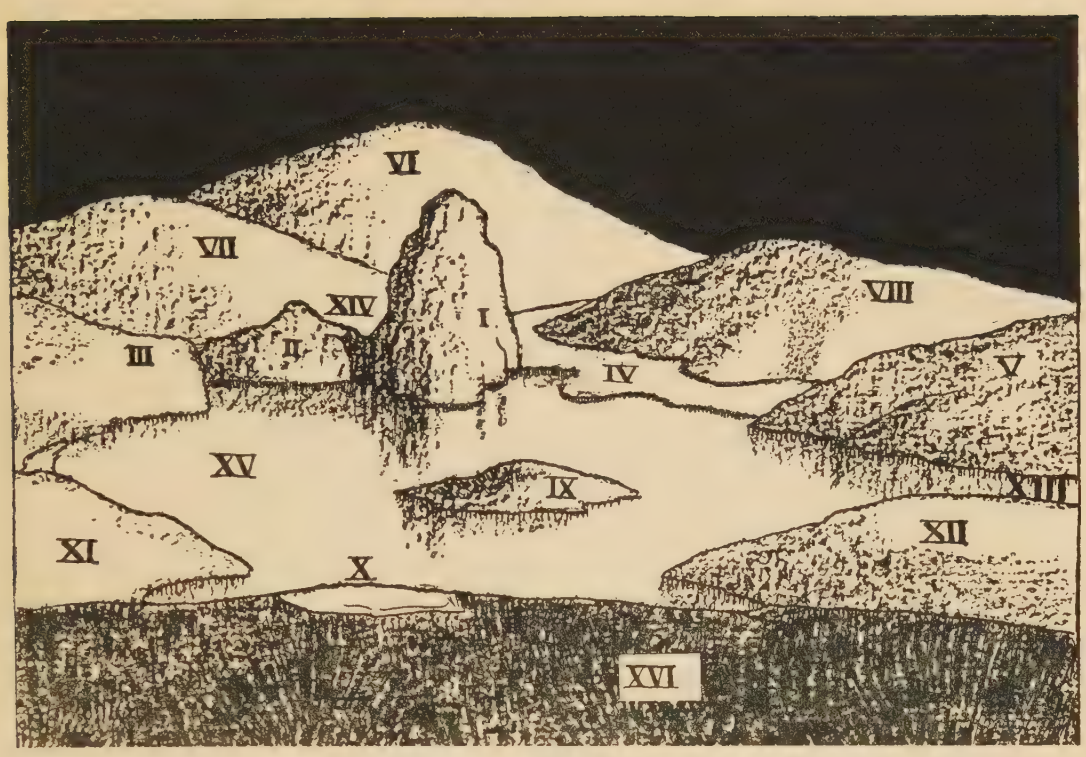
Different Styles of Nippon Gardens

Garden Planning. As already observed, there was no substantial change in the general plan of the garden that prevailed from the eighth down to the fourteenth century. A comprehensive idea of it may be obtained from what is described in " Sakuteiki " (Notes on Garden making), which was probably published in the thirteenth century, being considered our oldest book on the subject now existing. Such a garden was the type known as *Shinden* type conforming to the symmetrical architecture of the same style. It had a large pond with a cascade, a stream, an island, groups of stones and trees so placed as to be enjoyed from the house. The book describes in detail all its phases, laying out principles of how to be natural, many of which are still upheld to the present day.

All important books on our gardens published since the fifteenth century contain such a drawing as here illustrated, showing the fundamental principle guiding the lay-out of a hill garden. " Tsukiyama Sansui Den " (On Hill Gardens), by So-ami also contains a similar drawing, though modified in detail. According to that book, the " guardian rock " should occupy the important place in rear centre, and then hills made, rocks placed, and trees planted all in right proportion to and in harmony with it. According to the writer the waterfall is placed apart from the " guardian rock," but the two have been brought together later as may be seen in our illustrations of different types of gardens taken from " Tsukiyama Teizo Den," a well-known book on gardens published in the Bunsei era (1818-1830), and highly treasured by gardeners to this day.

General Classification. Gardens of Nippon have long been classified, according to the character of the ground, into two general types : *tsuki-yama* (artificial hills) and *hira-niwa* (level gardens), the vicissitudes during the past one thousand years and more having developed some special features in each. As the names signify, the former consists of hills and ponds, while the latter treats of a flat piece of ground to represent generally a valley or a moor. Needless to say that the two are not always separable : the former, if it is of a considerable size, concedes a part of it to the latter. Earlier in history, for centuries, the main garden on the south side of the house of a nobleman was invariably in the *tsuki-yama* style, but for the treatment of spaces between different buildings the *hira-niwa* style was necessarily resorted to where Nippon taste seems to have been more in evidence. Thus, the two types developed side by side until the necessity rose to choose one or the other for a limited space of ground available. Especially since *cha-no-yu* came into vogue in the fifteenth century, the *hira-niwa* has made wonderful progress, developing into a distinct type known as *roji*, or *cha-seki* garden, but to this we shall return later.

Shin, Gyo and So Forms of Treatment. As in calligraphy, painting, flower arranging, and other branches of Oriental art, the *tsuki-yama* type, as well as *hira-niwa*, has been rendered in three forms of *shin*, *gyo* and *so*. Applied to gardening, the differentiation comes chiefly from the degree of elaboration : the *shin* the most elaborate, the *gyo* intermediary, and *so* the abbreviated. As may be seen from the accompanying illustrations, *shin* signifies the formal aspect of treatment,



GENERAL KEY TO GARDEN DESIGN OF LANDSCAPE TYPE

I.—*Guardian Stone.*
II.—*Small Hill for Cascade.*
III.—*Side Mountain.*
IV.—*Sand-blown Beach.*
V.—*Near Mountain.*
VI.—*Distant Mountain.*
VII.—*Middle Mountain.*
VIII.—*Mountain Spur.*
IX.—*Central Island.*
X.—*Worshipping Stone.*
XI.—*Master's Island.*
XII.—*Guest's Island.*
XIII.—*Lake Outlet.*
XIV.—*Cascade Mouth.*
XV.—*Lake.*
XVI.—*Broad Beach.*

SHIN (ELABORATE) STYLE OF HILL GARDEN (FROM AN ILLUSTRATION IN "TSUKIYAMA TEIZO-DEN")

A.—*The main hill, with a sweeping slope.*
B.—*A companion hill to "A," the cascade being formed between them.*
C.—*A lower hill with a broad slope—a spur with a depression for a hamlet.*
D.—*A low rounded hill near the foreground, sloping to the lake.*
E.—*A distant peak in mountain scenery, visible over the sides of "A" and "B."*

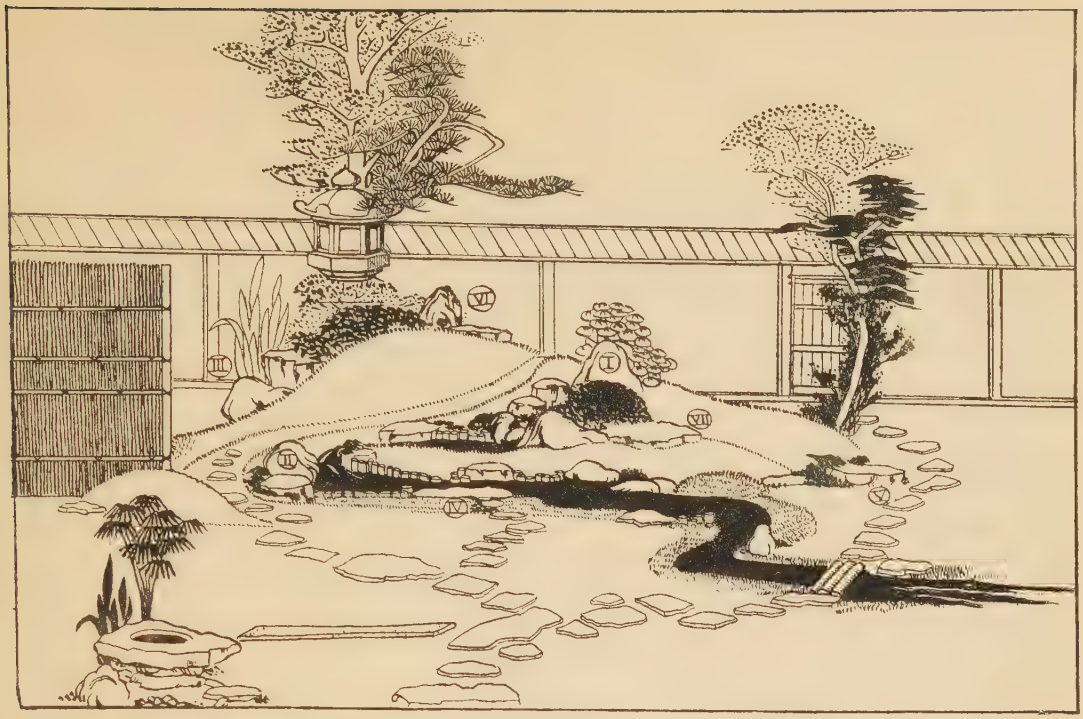
I.—"*Guardian Stone,*" *the central feature in the garden.*
II.—"*Cliff Stone,*" *employed as companion to "Guardian Stone" for the cascade.*
III.—"*Worshipping Stone,*" *placed in a central position for worshipping gods.*
IV.—"*Perfect View Stone*" *or "Stone of Two Deities,*" *marking an important point in the landscape.*
V.—"*Waiting Stone,*" *carefully arranged in relation to the highest level of the water.*
VI.—"*Cave Stone,*" *similar in character to "Guardian Stone,*" *which it sometimes replaces.*
VII.—"*Pedestal Stone*" *at the parting of stepping stones.*
VIII.—"*Moon Shadow Stone,*" *implying an indistinctness and mystery of distance.*
IX.—"*Seat of Honour Stone,*" *occupying a prominent position.*
X.—*Upper and lower "Idling Stones," giving character to the edge of the water.*

1.—"*Tree of Upright Spirit,*" *or the Principal Tree.*
2.—"*View Perfecting Tree,*" *in a different form from* (1).
3.—"*Tree of Solitude,*" *giving a solitary wooded aspect.*
4.—"*Cascade Screening Tree,*" *at the side of the cascade, partially concealing it.*
5.—"*Tree of the Setting Sun,*" *to intercept the glare of the setting sun.*
6.—"*Distancing Pine,*" *suggesting a far away forest.*
7.—"*Stretching Pine,*" *with its branches sprawling over the water.*

a.—*Verandah.*
b.—"*Chozubachi,*" *stone water basin.*
c.—*Sleeve Fence.*
d.—*Stone Lantern, "snow-viewing" style.*
e.—*Garden Well.*
f.—*Garden Shrine.*

GYO (INTERMEDIARY) STYLE OF HILL GARDEN (FROM AN ILLUSTRATION IN "TSUKIYAMA TEIZO-DEN")

I.—" *Guardian Stone.*"
II.—" *Cliff Stone.*"
III, IV.—" *Cascade Stones.*"
V.—" *Water Tray Stone.*"
VI.—*Abbreviation of Hill* " *D,*" *in Shin style.*
VII.—" *Bridge-Edge Stone.*"
VIII.—" *Seat of Honour Stone.*"
IX.—" *Perfect View Stone,*" *or* " *Stone of Two Deities.*"
X.—" *Worshipping Stone.*"
XI.—" *Cave Stone.*"
XII.—" *Moon Shadow Stone.*"
XIII.—*Stone Lantern of* " *Snow-viewing* " *style.*
XIV.—*Stone Lantern of* " *Kasuga* " *style.*
XV.—*Water Basin as* " *Waiting Stone.*"



SO (ABBREVIATED) STYLE OF HILL GARDEN (FROM AN ILLUSTRATION IN "TSUKIYAMA TEIZO-DEN")

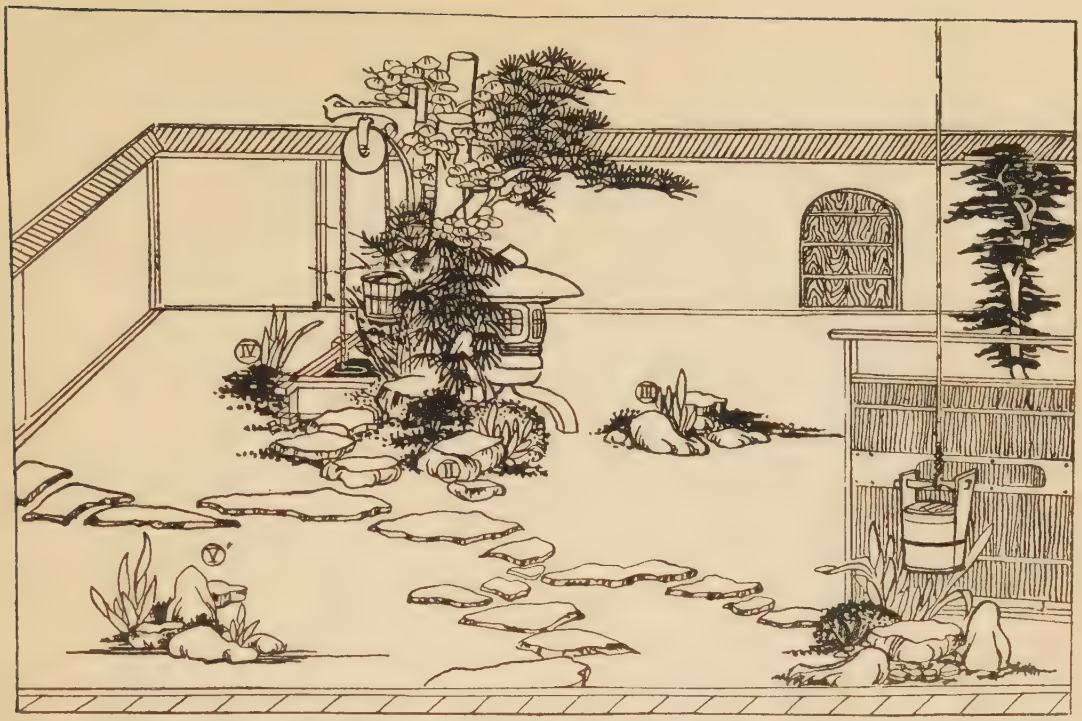
I.—"*Guardian Stone.*"
II.—"*Waiting Stone.*"
III.—"*Hill Stone.*"
IV.—"*Worshipping Stone.*"
V.—"*Evening Sun Stone.*"
VI.—"*Moon Shadow Stone.*"
VII.—"*Seat of Honour Stone.*"

SHIN (ELABORATE) STYLE OF FLAT GARDEN (FROM AN ILLUSTRATION IN "TSUKIYAMA TEIZO-DEN")

I.—"*Guardian Stone.*"
II.—"*Seat of Honour Stone.*"
III.—"*Hill Stone.*"
IV.—"*Perfect View Stone.*"
V.—"*Moon Shadow Stone.*"
VI.—"*Parting Stone.*"
VII.—"*Label Stones.*"
VIII.—*Garden Well.*
IX.—"*Worshipping Stone.*"
X.—*Fence.*
XI.—"*Tree of Evening Sun.*"
XII.—"*Tree of Solitude.*"
XIII.—"*Stone of Two Deities.*"
XIV.—"*Solitude Stone.*"
XV.—*Stone Water Basin.*
XVI.—"*Island Stone.*"

GYO (INTERMEDIARY) STYLE OF FLAT GARDEN (FROM AN ILLUSTRATION IN "TSUKIYAMA TEIZO-DEN")

I.—"*Guardian Stone.*"
II.—"*Hill Stone.*"
III.—"*Moon Shadow Stone.*"
IV.—"*Worshipping Stone.*"
V.—"*Cave Stone.*"
VI.—*Garden Well.*
VII.—"*Solitude Stone.*"
VIII.—"*Pedestal Stone.*"
IX.—"*Label Stones.*"
X.—"*Stone of Two Deities.*"
XI.—"*Seat of Honour Stone.*"



SO (ABBREVIATED) STYLE OF FLAT GARDEN (FROM AN ILLUSTRATION IN "TSUKIYAMA TEIZO-DEN")

I.—"*Guardian Stone.*"
II.—"*Worshipping Stone.*"
III.—"*Perfect View Stone.*"
IV.—*Garden Well.*
V.—"*Stone of Two Deities.*"

gyo the semi-formal, and *so* the informal. The first represents the garden "in the stately costume of the ballroom, the second in the easy elegance of afternoon dress, and the third in the charming *déshabille* of the boudoir." By a careful comparison of the accompanying reproductions, one may see a certain abbreviation which gives the second and third forms. At the same time one may conceive an infinite number of stages of abbreviation between *shin* and *gyo*, and *gyo* and *so*. In fact, it will be utterly impossible to draw any definite line of demarkation, be it in *tsuki-yama* or *hira-niwa* types of our gardens.

Dried Up and Rock Gardens.

Of course, it is more than usual for hill-gardens to have water in the form of a stream and pond. But there is another style known as *kare sansui*, or dried up landscape. Rocks are put together for the waterfall and for its basin, and the shape of a winding stream and a pond, to which it is joined, are formed with every detail. However, instead of water, gravel and sand are strewn to suggest water. It is often so artfully executed that one cannot help feeling the presence of water. Such a device is not only applied to hill-gardens, but to the level gardens as well. An area of sand is most effectively used to indicate water, and many a famous garden still exists to-day in old temple compounds merely with rocks and sand, sometimes with a few trees and shrubs.

A rare specimen is found at Ryoanji, where, enclosed by low walls on three sides, there are simply fifteen rocks of varying sizes wonderfully grouped on a flat piece of ground covered with sand. This unique garden by So-ami (some say by Zen-ami), is said to illustrate the story of a tiger fleeing from one island to another with its three cubs, one of which is an unruly leopard, against which other young ones had to be protected. There is not a single tree or shrub, but the trees outside the walls and distant views beyond serve as a fitting background for this idealised garden.

Such an example may well be classed as a rock-garden. As rocks play very important rôles in the gardens of Nippon, most of them may in a way be called rock-gardens. However, examples such as the one just described rightly belong to a distinct category and to the same class belongs the garden of Shinjuan and that of the Daitokuji adjoining it in which are arranged fifteen rocks in the favourite groups of seven, five and three, adorned with low growing shrubs. Each is a narrow strip of ground bordered on the further side by a low hedge which serves to connect the narrow garden with the avenue of pine-trees of Kamo, miles away, and to the further distant view of Mount Hiyei. The main garden of Daitokuji, too, is similar in nature, utilising the same background, there being a group of rocks in shape and form suggesting a waterfall at one end of a fairly large rectangular flat piece of ground covered with sand.

The famous garden of Daisen-in, also in the same neighbourhood in the suburb of Kyoto, designed by So-ami, is another example in the case, though it is constructed with many appropriately shaped rocks to suggest a waterfall, hills, streams, a pond with a boat, etc. Not a drop of water is used and the narrow strip of ground in shape of the carpenter's square along the veranda is now covered with beautiful thick moss. There are many other examples of rock-gardens, but let us proceed to consider another type.

Water Gardens. There is a type which mainly consists of water, its principal feature being a lake. It is called *sen-tei* (water-gardens) or *rin-sen* (forest-water). Marquis Asano's beautiful garden in Hiroshima and Hakkei-en at Hikone, originally Lord Ii's garden, belongs to this category. The garden at Shiba, formerly of the Imperial detached palace and now given to the city of Tokyo, with its pond connected with the sea, is another example. Count Matsuura's garden in Tokyo may also be included in this type and there are many others all over the country in varying sizes. As in other types, a water-garden of a smaller size may be so laid out as to be enjoyed from the house alone, but the larger ones must be provided with boat, bridges, and paths encircling the lakes. Then its requirements become much more complex. Endless details as to the placing of rocks or planting of trees, etc., must be carefully thought out in order that different parts of the garden may be admired from varying angles.

Literary Men's Style. *Bunjin-zukuri* may be named as a distinct style. It suggests the taste of men of Chinese literature, and is said to have been originated by Ishikawa Jozan, exponent of *sencha* (steeped tea) which came to existence in defiance of *cha-no-yu*, and has established itself so firmly in the life of the people. It was the result of the influence of Chinese literature and of *nanga* (the Southern school of painting), the style practised by men of letters. It despised formalities and adored unreserved frankness in men and in art. In an easy, quiet, leisurely way its devotees sought to enjoy serene quietness. They went into ecstacy over the evening glow on a crimson grove of maples, a few blossoms of plum by the window at snowy dawn, or a dove on a pine in the morning mist, or a quiet meditation in a humble thatched hut. Materials were chosen and so arranged as to be in conformity with such ideas, and it was necessarily simple and small. Though it had become a fashion for a time in the latter half of the seventeenth century, its influence on the garden did not extend far, nor last very long. How ever, the ideals emphasised were not at all foreign or new to our people. Naturally, they still remain with us with the custom of tea drinking independent of the style of gardens. The chief cause of its decline seems to have been the lack of variety and its inadaptability for large gardens. To be sure, for a limited space in front of one's study, for instance, it is admirable in its simplicity. Even to-day a corner of a spacious garden or a small enclosure in front of a room is treated in the style mainly for the sake of variety. In their place these gardens are charming in their simplicity, which is their chief feature. Often a group of palms or a clump of bamboo is planted with a rock or two with a few flowering plants to give a variation in different seasons.

Cha-no-yu Gardens. *Cha-niwa* (tea-garden) is another distinct type. It is also called *roji*, which literally means " dew ground," a term said to have been taken from a passage in Buddhist *sutra* which speaks of men being born in the " dew ground," fleeing from the fiery abode of avarice. Other characters are also used for *roji* which signify a passage inside the gate. And in reality it is essentially a garden path to and from the *cha-seki*, the passage to self-illumination. As such, it has developed special features, conforming to the requirements of *cha-no-yu*. It is small in size, by itself, or partitioned off from the rest of the garden. Though small, it should never be ornate, and though it must conform to the rules of *cha-no-yu*,

it must not be artificial. It must look natural. More than that, it must be so made as to arouse sensations in harmony with the spirit of tea and conducive to a meditative frame of mind. Once in it, one may feel a detachment from the world, away from the hustle and bustle of life. It must embody ideals of *cha-no-yu*, and what is suggested in such lines as " green moss growing thicker each day, but without a particle of dust," is an essential element. Some aimed to create in it a feeling of utter loneliness of sylvan solitude or as suggested by " a solitary cottage on the sea beach in the waning light of an autumn eve." Others tried to interpret in the garden path the feeling such as suggested by the verse " *Oboro zuki umi sukoshi aru konoma kana*." ("A pale evening moon, a bit of the sea, through a cluster of trees.") What was aimed at in creating such a garden was " the solitude of a newly-awakened soul still lingering amid shadowy dreams of the past, yet bathing in the sweet unconsciousness of a mellow spiritual light, and yearning for the freedom that lay in the expanse beyond," as so ably commented on by Okakura.

Evergreen trees are generally used and flowering plants are greatly restricted in order to enhance the appreciation of a spray of flowers thrust in a vase awaiting the guests in the *cha-seki*. While cleanliness is insisted on, an infinite care is taken to grow moss on the ground and on stones, in order to invest the garden with *sabi* (patina), which is highly valued in all things connected with *cha-no-yu*. None could lose sight of the fact that the gardens of Nippon, whatever their style, have been very greatly influenced by the *cha-seki* garden.

Approaches.

Before passing on to the next point of our consideration, mention may be made of *genkan-saki* (front of entrance), the passage from the gate to the front door. People have come to pay a great deal of attention to the treatment of the approach as it gives the first impression to the visitor. According to our idea, the passage should have a simple curve wherever possible, planting something substantial at the curve to partially conceal the entrance and give a character to the approach. Use of too many big rocks by no means shows good taste. An excellent result is often obtained by planting trees and shrubs of different kinds on either side of the passage with a few good rocks to strengthen it. When the space permits, it is well to loop the passage for vehicles, planting some well-formed evergreen with shrubs inside the loop so as to conceal the entrance door from the approach. It is indeed a charm of a Nippon home to have the front space artistically arranged in keeping with the architecture.

Garden Parts and Accessories

Garden Cascades. It is in the nature of our people to enjoy waterfalls, to which thousands pay pilgrimage every summer throughout the country. In nearly every landscape garden the waterfall constitutes the central feature. Even when there is no water available for the purpose, its rocky bed is made to give an appearance of having dried up, as it is the case in Nature in the dry season, great care being used for the formation of the cascade mouth. Its forms and construction have long been studied in the art of garden-making. It must have a proper surrounding: located far from the main house, it is generally made to fall from a valley between two mountains, with a background of dense forest. We speak of at least ten different forms of falls: (1) *tsutai-ochi* (glide-falling), in which the water is made to glide down the surface of the inclined rocks; (2) *nuno-ochi* (linen-falling), in which it falls in a thin sheet; (3) *ito-ochi* (thread-falling), in which it falls in thread-like lines; (4) *kata-ochi* (uneven-falling), in which it falls more on one side than the other; (5) *sayu-ochi* (left-and-right falling), in which a rock is placed in the middle so as to let the water fall from either side of it; (6) *choku-ochi* (straight falling), in which it falls straight down without any hindrance on the way; (7) *yoko-ochi* (side falling), in which the water leaps from one side; (8) *mukai-ochi* (vis-a-vis falling), in which it is made to gush from two sides to face each other in falling; (9) *hanare-ochi* (detached falling), in which it shoots out a considerable distance from the fall; and (10) *kasane-ochi* (repeated falling), in which it is made to fall in different stages or in repeated falls. When the water is scarce, the choice is generally made from the first three, and when the supply is abundant it is selected from the last three. However, in recent years wherever possible the aid of the city water system is invoked, or a pump is utilised. Whatever means may be resorted to, it must be so devised as to convey the idea that there is a streamlet in the valley behind by which it is fed. There must also be a basin with rocks for the water to plunge into. The cascade is so located, when possible, that the beauty of the sunshine and the moonbeam upon it may be appreciated.

Garden Streams and Springs. In the level garden a spring is often created to issue from among moss-covered rocks to form the origin of a stream, which has been devised to wind through the garden from the east towards the south and then pass out to the west. However, the direction should be determined according to the character of the ground, so as to furnish a beautiful line and to aid the drainage as well. Needless to say that the stream should not be straight, but a caution is necessary against too many and unnatural curves. The glade should be steep at the beginning and less so towards the end. Generally it should not flow through the centre, cutting the garden into two. When it is to convey the idea of a big river, it looks natural to use a group of big rocks at the bend for the water to dash against. Sometimes tiny snake baskets with stones held in position with posts are quite appropriate. But for streams flowing through the ground with only a little glade, no stones should be used and at the bends only the posts instead of stones should be driven in to preserve the bank.

In order to get the sound of a gushing stream, it should be narrowed at one point to a gorge by using rocks on either side and placing a rock in the middle just below to divide the stream, and a rock on either side further down to unite the divided water into one, again to be re-divided by another rock, etc. A whirlpool may be created by obstructing the flow with a big rock at the end of a pool in the stream and by placing another rock diagonally across at a proper distance to turn the course of water diverted thither by the side of the big rock. In shallow places stepping stones are often arranged artfully to afford a crossing.

Garden Lakes.

In the garden of Nippon style the pond plays a very important part, giving a variety and calm dignity to the landscape. In making the pond, the dug-up earth is generally used in forming hills on the back, though it is scarcely enough for them. Though the hills so made may first appear sufficiently high, they usually look too low when the pond is filled with water. So a caution is necessary to guard against the disappointment. The bed should preferably, if small, be cemented and covered over with ballast before filling it with water. The pond should not be too regular in order to let it appear natural. Its irregular banks should curve in and out, forming the shape of the Chinese character for " heart," or " water," or " one." Or it may assume round, square, crescent or running water shape. From olden times it has been a subject of careful study, whether to make it appear as a big ocean, river, lake or swamp. It should be so curved, with the aid of trees and plants, as not to let its full extent be seen from any one position, and the water should have an outlet, which is generally concealed in a different direction from where it is fed. In the construction of its banks, some parts should be arranged with rocks, others with posts, for which chestnut is considered most durable in Nippon, and still others with turf coming to the edge of the water. In certain parts there should be stone steps leading down to the water.

The pond is often made to be admired in dried up condition. This usually occurs when it is small in size, connected with a dry water course. Rocks, pebbles and sand should form the bed, often with water plants along the banks.

Garden Hills.

As garden hills are generally formed with the earth dug to make the pond, we may consider them here briefly. While it is difficult to get a natural effect with a solitary hill, too many of them, arranged one after another, become too artificial. In an ordinary hill garden, three or four of them, varying in sizes of good proportion and well placed, generally make a good effect. One should serve as the background for the cascade. They should be so sloped as to give a sense of stability and peace. There should be a height for a resting place to enjoy the view of the garden, or the surrounding scenery.

Garden Islands.

The garden lake should generally have an island, if the size permit it, in order to give depth and variety. The islands are made in a large variety of forms and character as may be gathered from different names used to describe them, such as *iso-jima* (rock island) with rugged rocks, having a precipitous crag above and detached fragments in the water ; *yami-jima* (mountain island) with the shape of a mountain rising from the water; *mori-jima* (forest island) with a low elevation covered with straight trees ; *hikata-jima* (tide-ebb island) half immersed in water with a few rocks ;

suhama-gatajima (bare beach island) with young pine trees on sand; *kasumi-gata-jima* (mist-shaped island) with sand strewn in streaks, bare of vegetation; *kumo-gata-jima* (cloud-shaped island) formed of white sand; *matsu-kawa-jima* (pine-bark island) with rough markings resembling the bark of our pine, with or without trees or rocks. In olden times it was customary to have "master's isle," "guest's isle" and the "central isle" in the garden. But unless the lake is of an immense dimension, the first two are abbreviated into promontaries from either side.

Sometimes there is a special isle named *horai-jima* (Elysian isle), in shape of a tortoise with stones for the head, four legs and the tail, planted with pine trees. As the Elysian island is supposed to be in mid-ocean, it is never connected to the bank with any bridge. In many instances, a rock or a group of rocks is placed in the water to suggest an island.

Garden Bridges. There is a wide variety of bridges, which add picturesqueness to the garden. There are *ishibashi* (stone bridges), *ki-bashi* (wooden bridges) and *do-bashi* (earthen bridges), each with several varieties. The stone bridge is often in a single piece in a natural state. Some are in single or a couple of pieces, natural or chiselled, curved or straight, simple or complex in construction. The picturesque Chinese stone bridge of Seiko is reproduced in some of the well-known gardens. The wooden bridge has a wider variety than others; some with balustrades and others without; some with varying degrees of curvature and others level; some are in suspension form and others with roofs; some made of logs, and others with a single plank or a series of planks. The last known as *hatsu-hashi* (eight bridges), generally used in iris ponds, is composed of eight planks of wood placed in zigzag form of varying angles, the end of each plank overlapping the other. The earthen bridge, examples of which will be seen in the reproductions that follow, adds rusticity to the garden. In recent years, in order to ensure durability, the framework is made of reinforced concrete and the top is coated with sand and turf.

Garden Stones. Natural stones play a very important part in the gardens of Nippon. Some go so far as to maintain that the stones constitute the skeleton of the garden and that primary consideration should be given to their selection and distribution. They are valued for their size, shape, texture, colour, etc., according to the places where they are used. Sometimes stones of enormous sizes are drawn to gardens from distant mountains by teams of many oxen, spending weeks or months on the way. The writer has often seen a touching care, a tender attention being paid to those rocks on transportation not to scratch off a patch of moss or lichen covering the stone or not to break the branch of a small azalea growing from a crevice, so that what Nature has bestowed upon them in years of exposure may be preserved and appreciated in the garden. Sometimes the rocks, too big to be transported whole, are split into many pieces and cemented together into the original form again in the garden. A minute care should be taken in assigning places for the stones gathered from all over the country. To those found on the seashore a place should be given by the garden lake, and those belonging to the mountain should be so placed as far as possible according to their shapes and sizes; some to be embedded on the hill, others to be used for the construction of a precipice, cascade, etc. For their effective use, especially for their grouping or composition, an endless

study has been made and the secrets that experience has taught have been handed down to us in drawings. It will be too great a subject to be dealt here in detail, but suffice it to be mentioned that the stones according to their shapes are classified into five varieties, " statue," " low-vertical," " flat," " recumbent " and " arching " stones, and that there are rules of combining them to meet different requirements in the garden.

The art of placing *sute-ishi* (" thrown away " or " sacrificed " rock), entails a great study. Singly or composed in a group, they create beautiful spots and at the same time enhance the value of other parts of the garden.

In the gardens of Tokyo and vicinity black lava, known as *kuro-boku*, is being used, especially for the formation of a cascade, or along the edge of the pond.

Sexes have been attributed to stones of different forms, thus affording useful æsthetic aid in obtaining a fitting contrast in grouping them, as they are generally combined in contrasting pairs. In a large elaborate garden there may be as many as one hundred and thirty-eight principal rocks having special names, each with its own function to perform, in addition to a large number of others of secondary importance. But in a small garden of abbreviated style as few as five stones will suffice, always including the " guardian stone," " stone of worship " and " stone of two deities."

Stepping-Stones and Stone Pavement.

One of the great achievements of the *cha-no-yu* garden was the devising of the stepping-stones which combines beauty with use. Some tea-masters maintained that the æsthetic value should have a slight preponderance over convenience in using them, while others *vice versa*. Stones with more or less flat or slightly convex natural surfaces are selected and generally they should not be too big to be walked over with one step, though there are exceptions, none being too small if it has a sufficient space to securely rest a foot. Any apparent regularity should be avoided, as the beauty of the stepping-stones is best obtained by studied irregularity. The flight of *chidori* (sunderlings) with a tattered irregularity, and that of wild geese with variety in sizes and shapes of the stones used, are often taken as patterns. The order of the sequence in placing differently shaped stones needs study and practice. The indented part of the one should be supplemented by pointing towards it the projection of the next. Sometimes a small extra stone is added at the side whenever required. The distance between the stones should be somewhat varied, but approximately five or six inches are allowed, and they should be about two to five inches exposed above the ground. Too wide a space between the stones makes it difficult to step over, and embedded too high will prove a danger. Larger stones —and the size should be appropriate to the area of the garden—may be about seven to five inches apart and about three inches or so above the ground. The height takes into consideration the growth of moss on the ground and also pine needles with which the ground is covered in order to protect the moss or the ground against frost.

As in the case of the garden stream, the stepping-stones should not be laid across the centre of the garden ; it is more artistic to be nearer one side. They constitute a path and they should serve as such, leading to a definite place. It may be to a resting place, to *cha-no-yu* room, to a well, or to a stone lantern.

The path of stepping-stones may branch off to two directions, using a bigger stone, often *garan-seki* (an old foundation stone of a temple pillar) at the parting. However, it is best not to branch off in many directions at the same point, for such can hardly be beautiful. Sometimes old querns or long rectangular slabs, chiselled, are used, together with irregular natural ones, in the line of stepping-stones. When so used, two of them are laid together, their ends doubled at the side. Or sometimes cobbles or broken pieces of stones are connected together in a rectangular form, by which the monotony of the stepping-stones is often broken. Such a combination is often used in paving the passage as well. Irregularity of stones placed between formal borders used in a pavement gives a charm.

Sand. In dry landscape the sand is indispensable. It symbolizes water, as we have already noted. It imparts a sense of freshness and cleanliness ; a beautifully raked area of clean sand gives a soothing effect. In feudal times a fresh supply of it was always kept on hand in some gardens in order to scatter it on the path for the Emperor or the Shogun to walk upon the untrodden sand. There has been developed an infinite variety of markings with the rake.

A patch of white sand below the basin of the waterfall in the garden is very effective in contrast with the water of the pond. A sandy beach at the end of a promontary or in an inlet of the garden island, where usually a stone lantern is placed, gives a character to the scene.

Garden Trees and Plants. The scarcity of flowers and the preponderance of evergreens is very significant in most of the gardens of Nippon, though the people exercised a greater freedom in choice of trees and shrubs in olden times. In modern gardens simplicity is sought rather than gaiety, restraint rather than showiness, and constancy rather than too great a variation in different seasons of the year ; subtle gradation of the colours of the foliage rather than a complete change of shape and form caused by deciduous trees. However, there are exceptions : marked partiality is shown towards a certain group of trees such as maple, *enkiathus perulatus*, *ilex serrata*, etc. The first in a great variety, for the changing colours of their leaves, the second, though with delicate blossoms, are mainly for the beauty of autumnal tints, while the last is for the tiny red berries when the leaves are gone. The deciduous trees welcomed in the garden are those whose trunks and branches are beautiful even when stripped of their leaves. Monotony is despised, and quiet and pleasing variation is sought. The beauty must not be too apparent : it must be so reserved that the observer may discover it and enjoy the thrill of so doing.

As in the case of stones, the origin of different trees should be respected in the gardens : none should be planted in positions at variance with their natural habit of growth. Pine trees are a great favourite : no garden is really complete without them. They are trained to form artistic forms or lean over the water, often their branches being supported by crutches from the pond. A beautifully shaped pine is generally used in a prominent position to centralise or balance the whole garden. Not only does it symbolise longevity, but it has a dignity of its own, a dignity of masculine power in its form and pose.

Trees and shrubs should be so planted as to partially hide the cascade-mouth to give depth. A certain tree, often a maple, should extend

its branch in front of the waterfall as to receive its spray and break the monotony of the fall, but care must be taken not to completely hide it nor mar its beauty. A tree should be planted by the stone lantern to partially conceal the light with its branch, and at the back of the water basin to get the charm of its reflection on the water. A tree should be planted close to the bridge so as to conceal a part of it with its extending branch, and to the rest-arbour or the gateway to shade their roofs. Suitable trees are placed close to the wall to have a greater part of their branches thrust outside. Flowering trees, when they bloom, are most beautiful when seen at a distance beyond the verdure foreground. In order to enjoy the music of rain drops, big leafed palms are often planted near the house, though they are generally kept out of sight from main rooms, for such leaves are easily torn and broken by the storm, presenting a sight far from being beautiful.

Proper species should be selected for hedges. For the purpose of protecting the property against fire, the great catastrophe of 1923 furnished many tests for Tokyo and its vicinity. It verified the old tradition largely—for example, oak, gingko, *pasania cuspidata*, *sciadopitys verticillata*, *taonabo japonica*, *aucuba japonica* fought very bravely against the fire, and in many instances with marvellous success. Conspicuous especially was the hardiness of gingko trees, which were quite numerous throughout the city of Tokyo. Though badly scorched and burnt to the stump, out of blackness in many instances there came forth beautiful young shoots in the following summer, inspiring the down-hearted, encouraging the despondent with hopes of a new life and of reconstruction.

In planting trees in groups, our gardeners generally balance three against one, one against two, five against two, etc. They are so distributed that all of them may be seen from different angles. Certain trees by the pond should not be allowed to grow too high or they will inconvenience the enjoyment of the moon. The planting should not be too thick to obstruct the passage of the wind and to obscure the contour of the ground, or too sparing to lose continuity. Every tree, or group of trees, should be beautiful by itself and contribute its part to the beauteous harmony of the whole. By balancing one group against another, poising one space against another, uniting straight lines with curvatures, following the rhythm created by the masses, spaces, and lines to a climax, the central point in the garden, the laws of Nature are fulfilled by showing unity and harmony and the relation of one towards another.

A brief reference may here be made concerning the art of transplantation which is developed to a marvellous degree in Nippon. Ordinarily the trees are easier to transplant when at rest just before beginning to sprout. Generally the roots of the tree to be removed are clipped short, the length varying according to the size of the trunk, care being taken to retain the original earth held by the roots. The branches should be cut off to a considerable degree, but in order to avoid such a sacrifice, leaves should be cut off. In planting, an effort is made to leave no vacancy around the root by pounding the earth around the root with a pole. Water is also used to fill in all the crevices with earth. Caution is necessary not to plant them too deep, for it causes the root to shoot out afresh above the old ones, thus consuming the vitality of the tree. Stays are very essential

to keep newly planted trees perfectly steady, not only to keep them from falling, but to enable the fresh roots to spread out. There are many other things to be mentioned in this connection, but we have to pass on to the next topic.

Garden Wells. For mere decoration, or for practical uses as well, the well is an essential element in the garden, especially in one with a dry water course. Then it is often treated as the source of the stream in the garden. In the *cha-no-yu* garden it is a necessary element, counted as one of the seven objects requisite for a complete equipment. Some are provided with a framework for the wheel to hoist the buckets, while others have none. They are kept covered with bamboo mat. The coping may be of wood, but it is more appropriate to ordinary surroundings to be of stone and that in a half-finished condition : four slabs of more or less irregular natural shape fitted together, halved at the angles. One occasionally comes across an old well with a tree of fair size growing inside the moss-covered crib, giving an artistic touch to the garden. The well, grouped with a proper drain, rocks and trees, becomes a splendid ornament and helps to express the mood of the garden, and by some it is used to imply a sentiment of eternal life.

Garden Water Basins. There is a wide variety in the shapes and forms of water basins, but they may be classified into two main divisions : *chozubachi* and *tsukubai*. The former is generally tall, or placed on a pedestal, to be used from the veranda outside the room, while the latter is low, or placed in a low elevation so as to be used in a stooping posture on a stepping-stone in the garden. *Tsukubai* is an indispensable object in the *cha-no-yu* garden, though they are used in various parts of other gardens as well for decorative effect, symbolizing in both instances a clear spring gushing from among rocks in the ravine. Such being the case, infinite care is taken to grow moss, a vine, or even a tree, on the outside of it up to the brink of the bowl, the inside of which is often scrubbed, and kept immaculate so that the fresh water poured or led into it may sparkle with crystaline purity—an apparent inconsistency, common in Nature, with which our life is enriched. There is a certain requirement in placing a *tsukubai* in *cha-no-yu* garden. There should be a flat stone of comfortable size to stoop on in dipping out water from the basin, the distance between the two to be from fifteen to eighteen inches. There should be a stone on the right hand side to place a hot-water receptacle in winter, and on the left another for a candlestick for use in night time.

Of a wide variety of *chozubachi*, there is "jujube" shape, *shihobutsu* shape with carvings of Buddhist figures on four sides, "priest-robe" shape, etc. Generally, four stones constitute the group around the *chozubachi*. One stone is placed right under the veranda directly facing the basin to check the water from splashing further under the house. A flat surfaced stone on the left of it is for the host to stand on in offering water to a high personage, and another stone facing it on the right should be of an artistic form placed as if in the attitude of peeping into the charm of the composition, of which it is a part. Another stone with flattened top should be implanted on the left side of and somewhat behind the basin so as to reveal only half of it from the front. This is to be mounted on when pouring fresh water into the basin. Encircled by these stones a drain is

formed which is often made to appear as the source of the garden stream. The placing of the stones, though each may not be used as indicated above, should nevertheless be guided by that principle to obtain a beautiful composition. Equipped with its proper surrounding, with its artistic sleeve-fence and trees, the *chozubachi* serves as a connecting link between the house and the garden.

Garden Lanterns.

Perhaps the most striking feature in the garden of Nippon is a well-placed stone lantern. It gives a character. It was first introduced into the *cha-no-yu* garden from the compounds of temples and shrines, probably in the fifteenth century, by a tea-master for the purpose of lighting the garden in a highly artistic manner. So well adapted was it, that the people began using it in ordinary gardens as well, mainly for its decorative effect. Whether lighted or not, however, it stands in the garden symbolising light dispelling darkness. This should be borne in mind in placing it, even as a mere ornament.

Lanterns are made of stone, metal, wood and porcelain, but the stone ones are most popular in the garden. Some of those made of wood or metal are hung under the eaves, or placed on rocks. Shapes, carved decoration, proportions of constituent parts, determines different styles. Space does not permit us to deal with different types of it, but they may be seen in our illustrations.

Wherever placed, the stone lantern should not stand all by itself in full exposure. There should be, set close to it, a stone to step upon when putting in the light and made accessible, wherever artistic design warrants it, by means of stepping-stones. Supplemented by a group of " sacrificed " rocks set in a shrubbery and guarded by a tree with a branch extending to the front to partly conceal it, the stone lantern is invested with a dignity which illumines the whole garden.

Pagodas and other Ornaments.

A touch of exotic beauty can be created by a stone pagoda, revealing itself from among the trees near the parting of the rustic path behind the waterfall, or on the hillside beyond the pond. These are generally in three, five, or thirteen stories or layers. They were originally connected with Buddhism, but gradually found their way into our garden. Some of them were brought from Korea as trophies in Hideyoshi's expedition. Stones with Buddhist images in low relief are often brought into the garden from sacred precincts, or from the roadside where they were in habit of receiving reverential bows of the passers-by. Stone tablets of all shapes, as well as stone ornaments in the shape of lanterns, with carvings generally of Buddhist figures, are also found as a variety of garden ornament.

In spacious gardens are sometimes reproduced old shrines or temples. Three or five storied big pagodas of wood are also found in some large gardens. Placed on heights, they give a character to the surroundings, aiding a peaceful meditation on things of a higher plane to which they solemnly point.

Rest-Arbours and Cha-seki.

Rest-arbours and summer-houses are also important accessories to a large landscape garden. The former is simple in construction, a roof being supported by one of four posts, and provided with benches. The latter is also a simple structure, generally having walls and a matted floor. Both serve as resting places to enjoy the solitude or the beauty of the garden, they themselves at the same time contributing a charm to the

garden. To be picturesque there should be a leaning tree, covering a portion of the roof with its branches. It is charming simply to see one built over the edge of the water, reflecting itself upon the mirror of the pond, or in a wooded ravine wrapped in sylvan solitude, or close to the garden cascade where the heat of the summer may be washed away by the sound of the falling water. To rest in them is to sit on the lap of Nature herself.

Cha-seki, place for *cha-no-yu*, built like a small country house, is generally located in a secluded spot in the garden. Some have more than one built in different styles in different parts of the garden. Attached to each there should be a resting place connected with stepping-stones, generally within an enclosure, to convey the feeling of detachment from everyday life. All these structures, in whatever form or style, must conform to the surrounding and be a part of Nature.

Garden Gateways and Fences.

So fascinatingly interesting in variety are garden gateways and fences that it will be impossible to deal with them here adequately. The account must necessarily be brief and what is left unsaid may be gathered from the accompanying illustrations. For garden entrances, usually roofed gateways are constructed with swinging doors. The simplest one consists of two posts with gates roughly woven with bamboo. Some gates are braided with thin strips of wood, while others are of planks roughly hewn, which creates an interesting pattern when partially wet with rain.

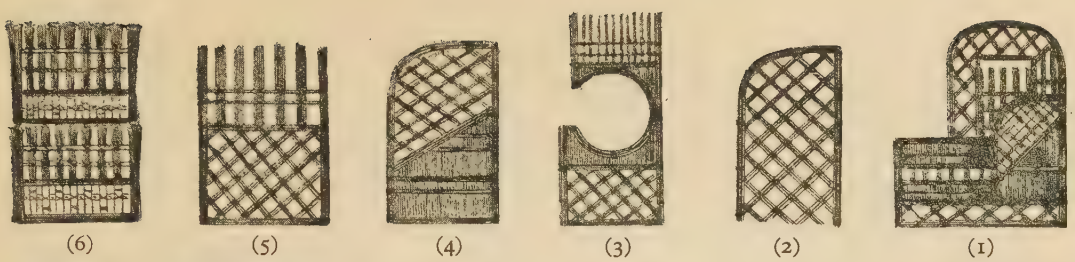
There are two classes of fences : ordinary ones that enclose the whole or a part of the garden, and the other called *sode-gaki* (sleeve-fence), short fences used to screen off one part from another, strongly resembling the sleeve of a kimono, not only in its shape, but in its coquettish use as well. According to the character of the garden, the kind of *sode-gaki* should be chosen, and when more than one is required, a repetition of the same type is not tolerated. Together with the stone water basin, it performs the important function of connecting the garden with the architecture, blending Nature with man's art.

For tying purposes are generally used ropes made of *shuro* (a kind of palm) fibres, dyed black, or of young *warabi* (bracken) or wisteria vine ; they give a rustic effect and durability. Needless to say that there are various kinds of knots to suit different purposes which the gardeners have devised to show off their artistry.

Of recent years reinforced concrete walls have intruded even into our gardens, mainly for economic reasons. However, the sight is by no means congenial to its surrounding. In order to relieve this, in some cases they are covered over with the bark of cryptomeria which is used a great deal for roofing rest-arbours or covering the walls of *cha-seki* to protect them against the rain and to afford a suitable natural background to the trees and plants in the garden.

Garden Care and Winter Decorations.

The care of the garden is extremely essential. Cutting, pruning and the removing of the old and dead leaves should not be forgotten each year. This in some instances entails great patience and labour. As in the case of pine-trees it is a tedious work, to say the least, to remove all the old needles and pick the tips of young shoots to preserve the shape and energy of the tree. The same thing is done with *hinoki* (*chamæcyparis obtusa*) in order that those evergreens may be in fresh verdure, especially at the New



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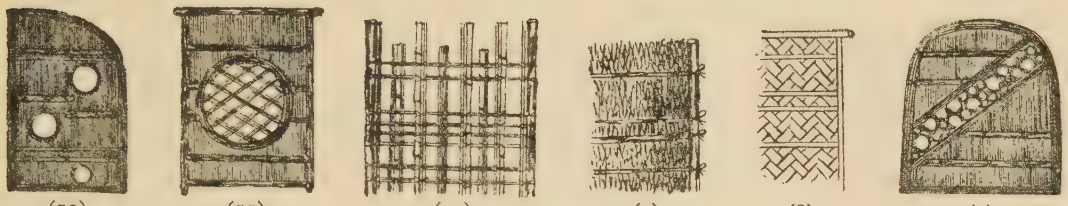

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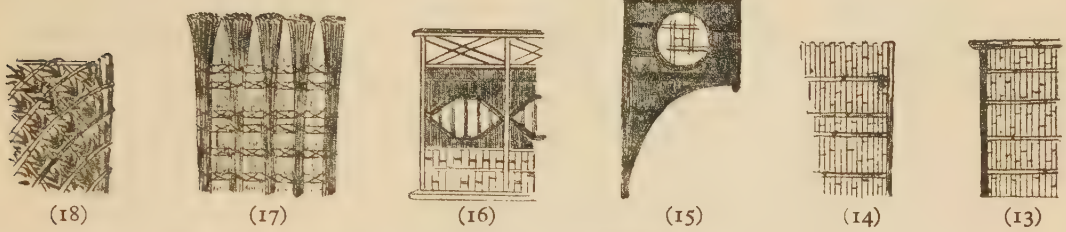

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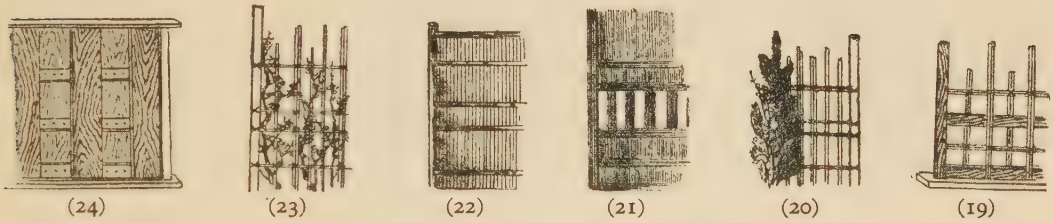

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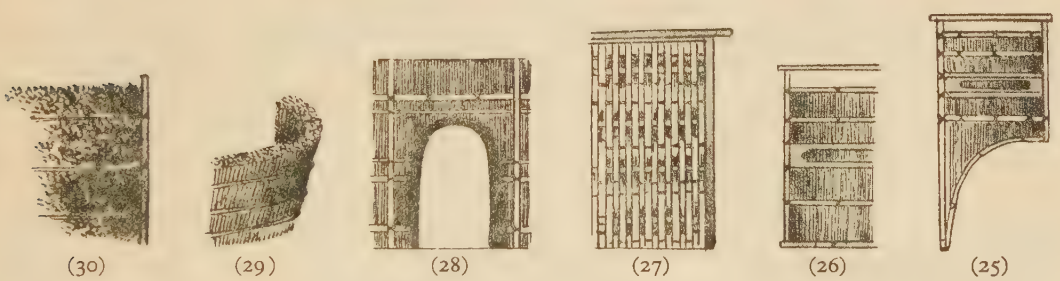

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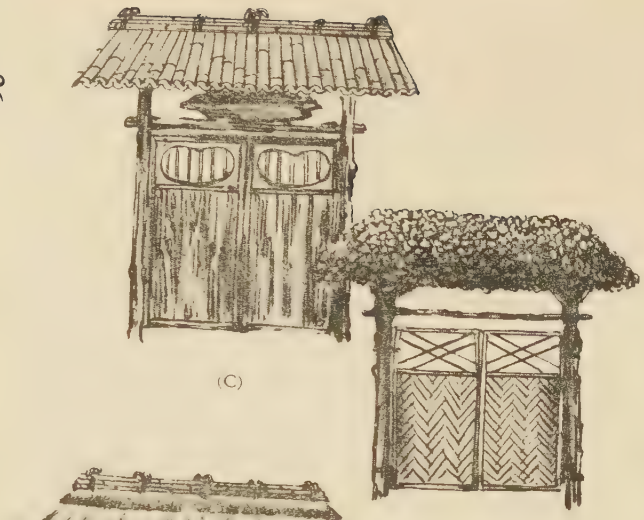
1.—*Double Sleeve Fence.*
2.—*Korean Sleeve Fence.*
3.—*" Moon Entering " Sleeve Fence.*
4.—*" Loin " Korean Sleeve Fence.*
5.—*" Tea Whisk " Sleeve Fence.*
6.—*Two stage " Torch " Sleeve Fence.*
7.—*Armour Pattern Sleeve Fence.*
8.—*" Numadzu " Fence.*
9.—*" Nightingale " Fence.*
10.—*" Tube " Sleeve Fence.*
11.—*Round Window Lattice Sleeve Fence.*
12.—*" Spilt Plum " Sleeve Fence.*
13.—*" Kenninji " Fence.*
14.—*Abbreviated " Kenninji " Fence.*
15.—*Bamboo " Clothes-Horse " Fence.*
16.—*" Hiding " Fence.*
17.—*"Reed Bundle" Sleeve Fence*
18.—*Bent Bamboo Branch Fence.*
19.—*" Four-eyed " Fence.*
20.—*Abbreviated " Four-eyed " Fence.*
21.—*" Peeping-in " Fence.*
22.—*" Daitokuji " Fence.*
23.—*Hedge " Four-eyed " Fence.*
24.—*Boarded Fence.*
25.—*" Above-cloud " Sleeve Fence.*
26.—*" Above-cloud " Fence.*
27.—*Korean " Horse-trot " Fence.*
28.—*" Kato " Fence.*
29.—*Hurdle Fence.*
30.—*Hedge.*



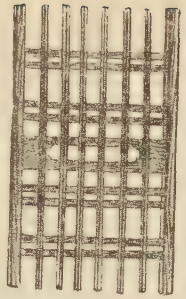
(C)

(A)

(D)

(B)

A.—*Vine Covered Roof Gateway.*
B.—*Roofed Rustic Gateway.*
C.—*Bamboo Roofed Gateway.*
D.—*Thatch-roofed Gateway.*



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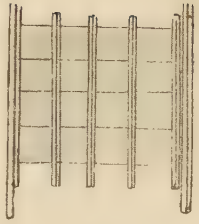

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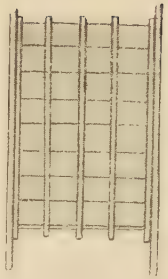

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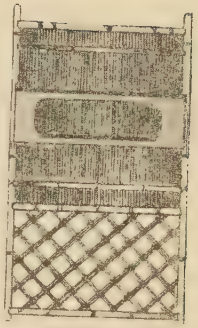

(I)

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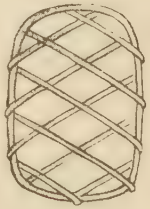

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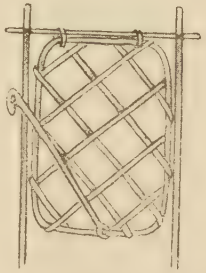

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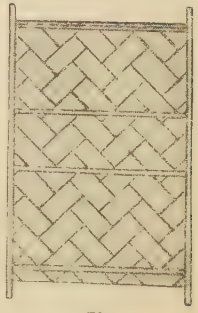
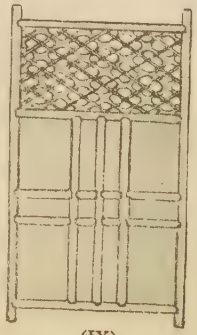


(V)

I.—" *Twig Karato.*"
II.—*Standing*
" *Monkey* " *Gate.*
III.—*Horizontal*
" *Monkey* " *Gate.*
IV.—" *Four-eyed* " *Gate*



(IX)

V.—*Plaited Wood Gate.*
VI.—" *Lifting* " *Gate.*
VII.—" *Saimyoji* " *Gate.*
VIII.—" *One Side Board* " *Gate.*
IX.—" *Karato.*"

Year's time. Fruits, which render no artistic value to the garden, are plucked off in order to save the vitality of the tree.

The garden should be clean, but the growth of moss on the ground and rocks must not be destroyed. As we have already observed, the moss is extremely highly valued in our garden as an artistic element of good taste. To cultivate it all sorts of efforts are made. Some, claiming that the city water is detrimental to its growth, draw water from the well for the garden. While cleanliness is insisted upon, it is not all: "teaism" in our taste requires something more, a touch of Nature and beauty as well.

The garden of Nippon is interesting in its winter adornment. To protect trees, plants, and moss in an artistic manner against snow and frost, various devices have been formed. A pole is fastened to the trunk of pine-trees in an upright position, to the top of which ropes are attached with other ends tied to the spreading branches to help bear the burden of snow.

Some tropical plants, such as certain species of palm, are covered completely with a close fitting garment of rice straw, and tender plants are provided with a rice straw manteau as may be seen in some of our illustrations. To preserve the ground and moss against frost, pine needles are scattered, about an inch or so thick, all over the garden, leaving the stepping stones uncovered, and left thus through the winter months when the garden gives quite a different aspect.

When a tree is weakened by the transplantation or otherwise, it should be protected against cold or heat. In that case, it is generally wrapped with rice straw matting and tied tightly over with rope of the same material. Should certain germs in the bark need to be suffocated, as is often the case with our pines, the tree should be coated over with mud, first preparing it by winding straw rope around it so as to give hold to the mud. All sorts of other tender attentions are paid to the trees, different means being devised for varying requirements, prompted by the love of Nature so long cultivated in our people.

Conclusion

In closing, an observation may be made of some of the salient features of the gardens of Nippon made according to their traditional ideals, which is too deep-rooted to wither away even under the glare of Western influence. Whatever its origin, the garden already constituted a part of our national life in the eighth century A.D., revealing to a certain extent our own taste and characteristics. In its long history, the actual making and the ideals governing it have changed from time to time, having been influenced by the prevailing thoughts of each period. At one time it was customary for eminent Zen priests to design gardens to suit their own teachings, leaving a lasting impression upon them. There were other times when painters became deeply interested in garden-making, creating them as if they were painting landscapes on silk, leaving certain influences to be felt to this day.

In the course of its history, the objective attitude of mind as expressed in garden-making was changed to a subjective mood. Various philosophic principles and religious doctrines came to be inculcated in the gardens, which were used not so much to explain those principles and doctrines, but rather the treatment of the garden from the æsthetic standpoint was explained by means of principles and doctrines which then controlled the mind of the people. Even long after those principles had ceased to sway the mind, the names had been retained, leaving a collection of symbols. Superstitions of the people too were woven into the garden at one time or another to the extent that the secret of garden-making art consisted mainly of knowing the superstition and devices to conform to it. The laws of direction, of harmony, of five elements, and the principles of cause and effect, of active and passive, of light and shadow, of male and female, or of the nine spirits of the Buddhist pantheon, are still strongly insisted on by some in determining the general plan of the garden or in grouping stones, etc. Zenism, combined with other -isms, strongly established itself in connection with *cha-no-yu*, which revolutionalised our garden. Its influence still prevails, giving a strong and worthy character to our garden. It aims to bring man closer to Nature in the precincts of the garden, where one may see oneself in right proportion to the Infinite.

In order to attain this aim, all sorts of means have been resorted to. Many a connoisseur, tea-master, and artist have taxed their resources to realise the ideal. Some of them reproduced in miniature famous scenes of China or Nippon. Upon the one hand, they so planned the garden and planted trees to give it a visual appearance of extending far beyond its confines, stretching to distant hills. Upon the other, they so designed it as to form a seclusion from the world, and create a sylvan solitude conducive to retrospection. Great ingenuity has been displayed in either direction. In some instances, with only a few stones in a narrow strip of ground a great expanse of landscape has been evolved as the background. In another instance, Rikyu, in his garden at Sakai, obstructed the open view of the sea, by planting a grove of trees in such a way that only when the guest stooped at the *tsukubai* (stone water basin) to wash his hand and rinse

his mouth preparatory to entering the *cha-seki* he caught an unexpected glimpse of the shimmering sea through the trees—a glimpse of Infinity—thus suddenly revealing the relation of the dipperful of water lifted from the basin to the vast expanse of sea, and of himself to the universe.

So close to Nature could one be in our gardens or in making them, that an interesting experiment is now being made, so far with a measure of success, in a lunatic asylum in the suburb of Tokyo, as a form of occupational therapeutics, employing only the lunatics, numbering as many as one hundred at a time, in making in a flat piece of ground a landscape garden of Nippon style with a big lake and a high island in it.

Furthermore, our national characteristics demand in our garden something to satisfy our æsthetic taste, which delights in the subtle beauty of the inconsistencies of life and in " a tender attempt to accomplish things possible in the impossible thing we know as life." We strive to be natural with our gardens and crave to satisfy our yearning for Nature. In them we emphasise the charm of restrained quality and of concealing beauty so that it may be discovered, giving that thrill of joy to the soul which comes from doing a good deed in stealth to have it found out by an accident. Thus, at least in its ideals, our garden by no means stops at merely creating and arranging beautiful spots, but aims to be natural, in order to give peace and rest, and be a fitting abode in which the soul can wander and find nourishment.

GARDEN OF TENRYUJI, BUDDHIST TEMPLE, KYOTO. DESIGNED BY MUSO-KOKUSHI

ANOTHER VIEW OF THE GARDEN OF TENRYUJI, BUDDHIST TEMPLE, KYOTO. DESIGNED BY MUSO-KOKUSHI

THE GARDEN OF GINKAKUJI, TEMPLE OF GOLDEN PAVILION, KYOTO. DESIGNED BY MUSO-KOKUSHI

THE GARDEN OF GINKAKUJI, TEMPLE OF GOLDEN PAVILION, KYOTO, SHOWING A "TORTOISE ISLAND." DESIGNED BY MUSO·KOKUSHI

GARDEN OF SAIHOJI, TEMPLE IN SUBURB OF KYOTO. DESIGNED BY MUSO-KOKUSHI

ANOTHER VIEW OF ABOVE

GARDEN OF TOJI-IN,
SUBURB OF KYOTO

GARDEN OF GINKAKUJI, TEMPLE OF SILVER PAVILION, KYOTO. DESIGNED BY SO-AMI (*Some say by Zen-Ami*)

GARDEN OF GINKAKUJI, TEMPLE OF SILVER PAVILION, KYOTO, (SHOWING A HEAP OF WHITE SAND). DESIGNED BY SO-AMI (SOME SAY BY ZEN-AMI)

GARDEN OF JOYEIJI, TEMPLE IN YAMAGUCHI PREFECTURE. DESIGNED BY SESSHYU

GARDEN OF RYOANJI, TEMPLE IN SUBURB OF KYOTO. GENERALLY ATTRIBUTED TO SO-AMI

GARDEN OF DAITOKUJI, TEMPLE IN SUBURB OF KYOTO. DESIGNED BY PRIEST TENYU

GARDEN OF DAISEN-IN, TEMPLE IN SUBURB OF KYOTO. DESIGNED BY SO-AMI

GARDEN OF KANJUJI AT YAMASHINA

ANOTHER VIEW OF ABOVE

GARDEN OF SANBO-IN AT DAIGO. ORIGINALLY DESIGNED BY HIDEYOSHI

GARDEN OF SANBO–IN AT DAIGO. ORIGINALLY DESIGNED BY HIDEYOSHI

A CORNER OF SANBO–IN'S GARDEN

GARDEN OF CHIJAKU-IN, KYOTO. ATTRIBUTED TO SEN-NO-RIKYU

GARDEN OF JOJU–IN, KYOTO. ORIGINALLY DESIGNED BY SO–AMI, BUT REMODELLED BY KOBORI-ENSHU OR MATSUNAGA-TEITOKU

GARDEN OF NANSHUJI, SAKAI. DESIGNED BY FURUTA·ORIBE

GARDEN OF ENTOKU-IN, KYOTO. ATTRIBUTED TO KOBORI-ENSHU

GARDEN OF JISSO-IN, SAKAI. ORIGINALLY DESIGNED BY SEN-NO-RIKYU: REMOVED TO THE PRESENT SITE

GARDEN OF MYOKI-AN, YAMAZAKI. DESIGNED BY SEN-NO-RIKYU, WHO DRANK TEA IN THE CHA-SEKI SHOWN WITH HIDEYOSHI, WHO WAS THEN ENGAGED IN WAR

AN AZALEA TREE BY A BROOK. FROM A KAKEMONO BY KORIN IN THE COLLECTION OF KAKUMA DAN, ESQ. *(By courtesy of The Kokka Publishing Company.)*

GARDEN OF KATSURA DETACHED PALACE, KYOTO. DESIGNED BY KOBORI-ENSHU
(*By courtesy of Imperial Household Department*)

ANOTHER VIEW OF KATSURA DETACHED PALACE, KYOTO. DESIGNED BY KOBORI-ENSHU
(By courtesy of Imperial Household Department)

GARDEN OF SHUGAKUIN DETACHED PALACE, KYOTO. DESIGNED BY EMPEROR GOMIZUNO–O.
(*By courtesy of Imperial Household Department*)

ANOTHER VIEW OF SHUGAKUIN DETACHED PALACE, SHOWING " CHITOSE " BRIDGE.
(By courtesy of Imperial Household Department)

GARDEN OF NIJO DETACHED PALACE, KYOTO. (*By courtesy of Imperial Household Department*)

HAMA IMPERIAL DETACHED PALACE, TOKYO *(By courtesy of Imperial Household Department)*

IMPERIAL GARDEN AT SHINJUKU, TOKYO *(By courtesy of Imperial Household Department)*

GARDEN OF KODAIJI, KYOTO.
DESIGNED BY KOBORI-ENSHU

GARDEN OF SHINJUAN, SHINO

GARDEN OF TSUSEN-IN, SHINO, KYOTO. DESIGNED BY KANAMORI SOWA

KORAKU-EN, TOKYO. DESIGNED BY DAITŌKUJI-SAHEI
(By permission of Military Department)

GARDEN OF VISCOUNT SAKAI'S HOME IN TOKYO

GARDEN OF HOMPOJI, KYOTO. DESIGNED BY HONNAMI KOYETSU

GARDEN OF NINNAJI, OMURO

CHASEKI (TEA HOUSE) AND GARDEN IN THE COMPOUND OF NINNAJI, OMURO, KYOTO

GARDEN OF NANZENJI, KYOTO. ATTRIBUTED TO KOBORI·ENSHU

GARDEN OF KONCHI–IN, KYOTO. DESIGNED BY KOBORI·ENSHU

KORAKU–EN, OKAYAMA. DESIGNED BY TSUDA NAGATADA

ANOTHER VIEW OF ABOVE

RITSURIN PARK, FORMERLY DAIMYO'S GARDEN, TAKAMATSU. ORIGINALLY DESIGNED BY MATSUDAIRA YORISHIGE

ANOTHER VIEW OF ABOVE

KENROKU-EN, FORMERLY DAIMYO'S GARDEN, KANAZAWA

ANOTHER VIEW OF ABOVE

GARDEN OF SHORINJI, SUBURB OF OKAYAMA. ATTRIBUTED TO TSUDA NAGATADA

GARDEN OF CHION-IN, KYOTO. ATTRIBUTED TO KOBORI-ENSHU

SCROLL PAINTING OF THE "ONO-NO-MIYUKI" IN THE POSSESSION OF THE TOKYO FINE ART SCHOOL. *(By courtesy of The Kokka Publishing Company.)*

GARDEN OF MARQUIS ASANO'S HOME IN TOKYO

GARDEN OF PRINCE KITA-SHIRAKAWA'S HOME IN TOKYO

GARDEN OF MARQUIS MAYEDA'S HOME IN TOKYO

GARDEN OF MARQUIS SAIGO'S HOME IN TOKYO

GARDEN OF DENTSU–IN, TOKYO

GARDEN OF COUNT HAYASHI'S HOME IN TOKYO

GARDEN OF VISCOUNT SHIBUZAWA'S HOME IN TOKYO. DESIGNED AND EXECUTED BY GARDENER MATSUMOTO

GARDEN OF TOKYO IMPERIAL HOUSEHOLD MUSEUM

GARDEN OF MR. OGATA'S HOME IN TOKYO

GARDEN OF MR. TAKEUCHI'S SHOP IN TOKYO (SIZE OF GARDEN, ABOUT 9 BY 12 FEET)

GARDEN OF MRS. HANTA'S HOME IN TOKYO

GARDEN OF MR. SUZUKI'S HOME IN NAGOYA

ENTRANCE TO MR. MIYAZAKI'S HOME IN NAGOYA

GARDEN OF MR. ANDO'S HOME IN NAGOYA

GARDEN OF MR. MOMIYAMA'S HOME IN TOKYO DESIGNED AND EXECUTED BY OGAWA-HAKUYO, KYOTO

GARDEN OF MR. HONDA'S
HOME IN HAMAMATSU

GARDEN OF MR. SHOBOIN'S HOME IN NARA

GARDEN OF MR. FUJITA'S VILLA IN KYOTO. EXECUTED BY OGAWA

GARDEN OF MR. TAKAMATSU'S
VILLA IN NAGOYA

GARDEN OF MR. ICHIDA'S VILLA IN KYOTO. DESIGNED AND EXECUTED BY OGAWA

GARDEN OF MR. AIKAWA'S HOME, KANAGAWA PREFECTURE. DESIGNED AND EXECUTED BY GARDENER WATANABE

GARDEN OF MR. INAHATA'S VILLA
IN KYOTO. EXECUTED BY OGAWA

GARDEN OF MR. HARA'S HOME IN YOKOHAMA

GARDEN OF MR. HIRAI'S VILLA IN KYOTO. DESIGNED AND EXECUTED BY OGAWA

GARDEN OF MR. YAMAOKA'S VILLA IN KYOTO

GARDEN OF MR. TOMITA'S HOME IN NAGOYA

GARDEN SCENE FROM "THE TENJIN-ENGI" SCROLL PICTURES IN THE COLLECTION OF THE KITANO-JINSHA SHRINE, KYOTO. *(By courtesy of The Kokka Publishing Company.)*

GARDEN OF MR. SOMEDANI'S VILLA IN KYOTO

GARDEN OF MR. SEKI'S HOME IN NARA

GARDEN OF ROKUWO-IN, SAGA, KYOTO. AZALEA BUSHES ARE CLIPPED TO APPEAR AS KNOLLS

GARDEN OF KOHO-AN, SHINO, KYOTO

GARDEN OF RAKURAKU-EN, ADJOINING HAKKEI-EN, ORIGINALLY DAIMOYO'S GARDEN, HIKONE

GARDEN OF HOMPOJI, KYOTO. DESIGNED BY HONNAMI·KOETSU

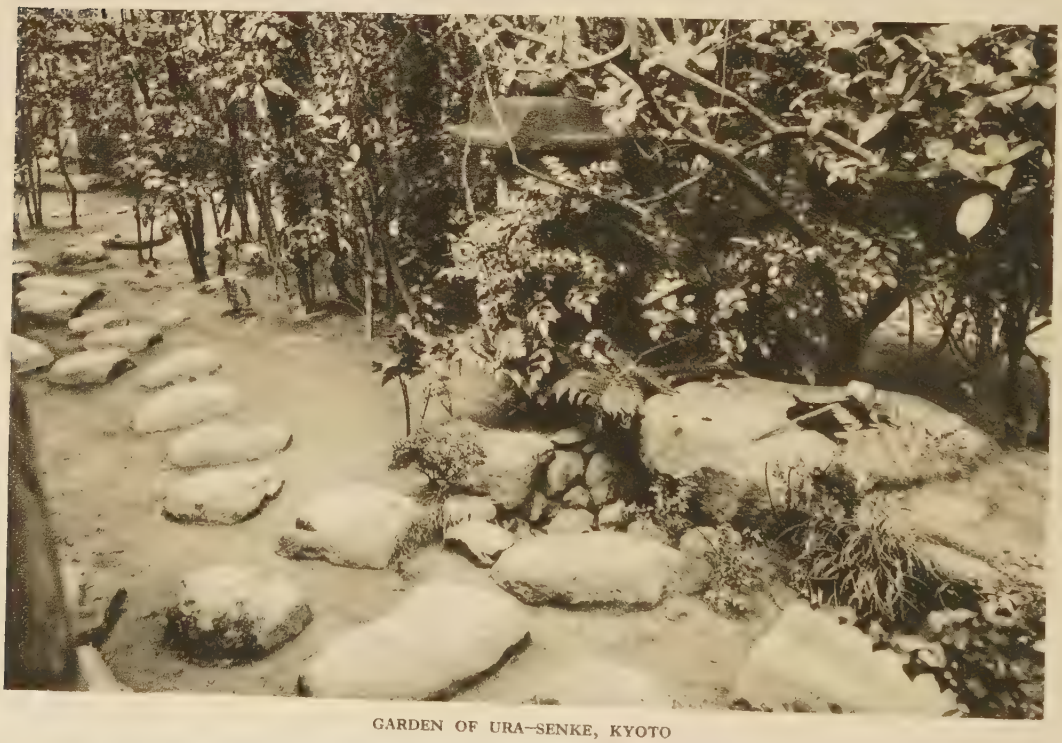
HORAI-EN, BELONGING TO COUNT MATSUURA, TOKYO

GARDEN OF FORMER SHIBA DETACHED PALACE, GIVEN TO TOKYO CITY

HAKKEI-EN, ORIGINALLY DAIMOYO'S GARDEN, HIKONE

IN THE GARDEN OF TOKYO
IMPERIAL HOUSEHOLD MUSEUM

A VIEW FROM SHELTERED BENCH IN MR. HORIUCHI'S CHASEKI (TEA MASTER'S) GARDEN, KYOTO



GARDEN OF URA–SENKE, KYOTO

GARDEN OF MR. MIYAZAKI'S
CHASEKI, NAGOYA

GARDEN OF MR. NAKAI'S CHASEKI, KYOTO

GARDEN OF MR. TAKAHASHI'S CHASEKI, TOKYO

PASSAGE GARDEN LEADING TO CHASEKI IN THE GARDEN OF GINKAKUJI, KYOTO

FRONT GATEWAY OF MARQUIS DATE'S ESTATE, TOKYO

FRONT VIEW OF ENTRANCE TO VISCOUNT SAKAI'S HOME IN TOKYO

CHASEKI (TEA MASTER'S)
GARDEN OF SHOREN-IN, KYOTO

APPROACH TO MR. INAHATA'S VILLA IN KYOTO

ENTRANCE TO SHOTO–EN AT ICHIKAWA, TOKYO

CASCADE BED IN MARQUIS MAYEDA'S GARDEN, TOKYO

LOWER FALL IN MARQUIS SAIGO'S GARDEN, TOKYO

UPPER FALL IN MARQUIS SAIGO'S GARDEN, TOKYO

WATERFALLS IN GARDEN OF SAMBOIN, DAIGO

WATERFALL IN MR. ICHIDA'S GARDEN, KYOTO

IN THE GARDEN OF MR. TANAKA'S HOME IN TOKYO

WATER BASIN IN MR. URYU'S CHASEKI GARDEN. FROM A WATER-COLOUR BY KUBOTA-KINSEN

CASCADE IN MR. INAHATA'S GARDEN IN KYOTO

IN MR. INAHATA'S GARDEN IN KYOTO

IN THE GARDEN OF JOJU-IN, KYOTO

IN THE GARDEN OF SHOREN-IN, KYOTO

IN ASAKUSA PARK, TOKYO

IN MR. KUHARA'S GARDEN IN TOKYO

IN THE GARDEN OF NINNAJI, KYOTO

IN KENROKU-EN, KANAZAWA

IN THE GARDEN OF GINKAKU-JI, KYOTO

IN RITSURIN-EN, TAKAMATSU

IN THE OLD GARDEN IN TOKYO BOTANICAL GARDEN

IN THE GARDEN OF TOJI-IN, SUBURB OF TOKYO

IN MARQUIS ASANO'S GARDEN IN HIROSHIMA

IN THE DEER PARK, NARA

IN MR. FUJITA'S GARDEN IN KYOTO

IN THE GARDEN OF OYAMA SHRINE, KANAZAWA

IN THE GARDEN OF KAMEIDO SHRINE, TOKYO

IN KORAKU-EN, OKAYAMA

IN RITSURIN-EN, TAKAMATSU

IN FORMER SHIBA DETACHED PALACE GARDEN

IN HAKKEI–EN, HIKONE

IN MR. TANAKA'S GARDEN IN TOKYO

IN MR. NEDZU'S GARDEN, TOKYO

BOAT-SHAPED ROCK IN THE GARDEN OF YASUKUNI SHRINE, TOKYO

IN THE GARDEN OF TENRYUJI, SAGA, KYOTO

IN THE GARDEN OF CHION-IN, KYOTO

BOAT-SHAPED ROCK IN DAISEN-IN, SHINO, KYOTO

AUTUMN IN "HUNDRED FLOWER" GARDEN AT MUKO-JIMA. FROM A COLOUR-PRINT BY YOSHIDA-HIROSHI

IN THE GARDEN OF TOJI-IN, KYOTO

IN THE GARDEN OF REIUN-IN, MYOSHINJI

IN MR. JINNO'S GARDEN IN NAGOYA

IN MR. INAHATA'S GARDEN IN KYOTO

IN MR. INAHATA'S GARDEN IN KYOTO

STONE DEALER'S SHOP IN YOKOHAMA

SAND MOUNDS IN THE GARDEN OF GINKAKUJI, KYOTO

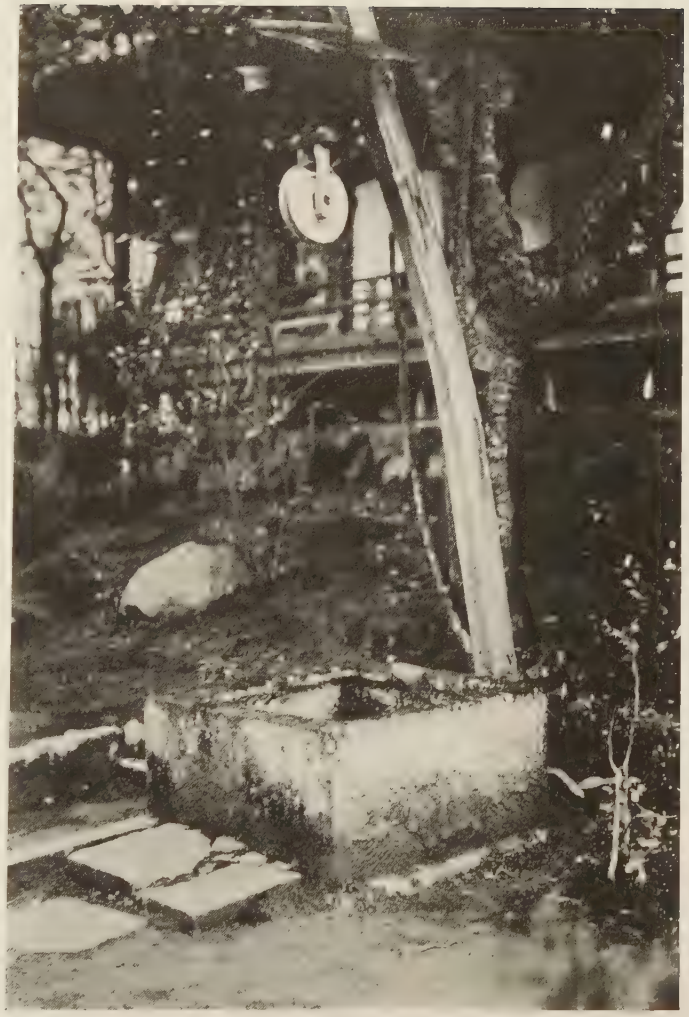
FRONT COURT OF KAISANDO, TOFUKUJI, KYOTO

TRANSPLANTING A CHERRY TREE IN UYENO PARK, TOKYO

TRANSPLANTING A CAMELIA TREE IN THE AUTHOR'S GARDEN, UYENO, TOKYO

SHINOBAZU LOTUS POND, UYENO PARK, TOKYO

PINE TREE SHAPED LIKE A SAILING BOAT IN THE GARDEN OF GINKAKUJI, KYOTO



IN THE GARDEN OF NINNAJI, OMURO, KYOTO

IN MR. JINNO'S GARDEN IN NAGOYA

IN THE GARDEN OF GYOKUHO-IN, MYOSHINJI

IN THE GARDEN OF MR. SUZUKI'S HOME IN NAGOYA

IN MR. MIYAZAKI'S GARDEN IN NAGOYA

IN MR. MACHIDA'S GARDEN, TOKYO

IN THE GARDEN OF GINKAKUJI, KYOTO

IN THE GARDEN OF TOKAI-AN, MYOSHINJI

IN KENROKU–EN, KANAZAWA

IN THE GARDEN OF JOJUIN, KYOTO

IN MR. TAKAMATSU'S GARDEN IN NAGOYA

IN MR. SUZUKI'S
GARDEN IN NAGOYA

COMPOUND OF MIYAJIMA SHRINE

ANOTHER VIEW OF ABOVE

IN CHASEKI (TEA MASTER'S)
GARDEN OF NINNAJI, OMURO

IN BARON HONDA'S GARDEN IN KANAZAWA

ANOTHER VIEW OF ABOVE

IN KENROKU-EN, KANAZAWA

IN MR. NOGUCHI'S GARDEN IN KANAZAWA

IN BARON HONDA'S GARDEN IN KANAZAWA

IN KOMATSU-EN, ICHIKAWA, TOKYO

IN VISCOUNT SHIBUSAWA'S GARDEN IN TOKYO

IN MR. NOGUCHI'S GARDEN IN KANAZAWA

IN MR. NAKAMURA'S GARDEN IN NARA

IN MR. NAKAI'S GARDEN IN NAGOYA

IN MR. TANAKA'S GARDEN IN TOKYO

IN FRONT OF NIGATSU-DO, NARA

IN MR. KASUYA'S GARDEN IN NAGOYA

IN THE GARDEN OF SHOJOSHIN-IN, KOYASAN

IN THE GARDEN OF REIUN-IN
MYOSHINJI

IN COUNT MATSUURA'S GARDEN IN TOKYO

IN MR. SOMEDANI'S GARDEN IN KYOTO

IN COUNT MATSUURA'S GARDEN IN TOKYO

IN THE GARDEN OF DENTSU-IN, TOKYO

PAIR OF LIONS IN MR. HARA'S GARDEN IN YOKOHAMA

AT THE ENTRANCE TO MR. NEDZU'S HOME IN TOKYO

IN THE GARDEN OF SENNYUJI, KYOTO

IN KENROKU-EN, KANAZAWA

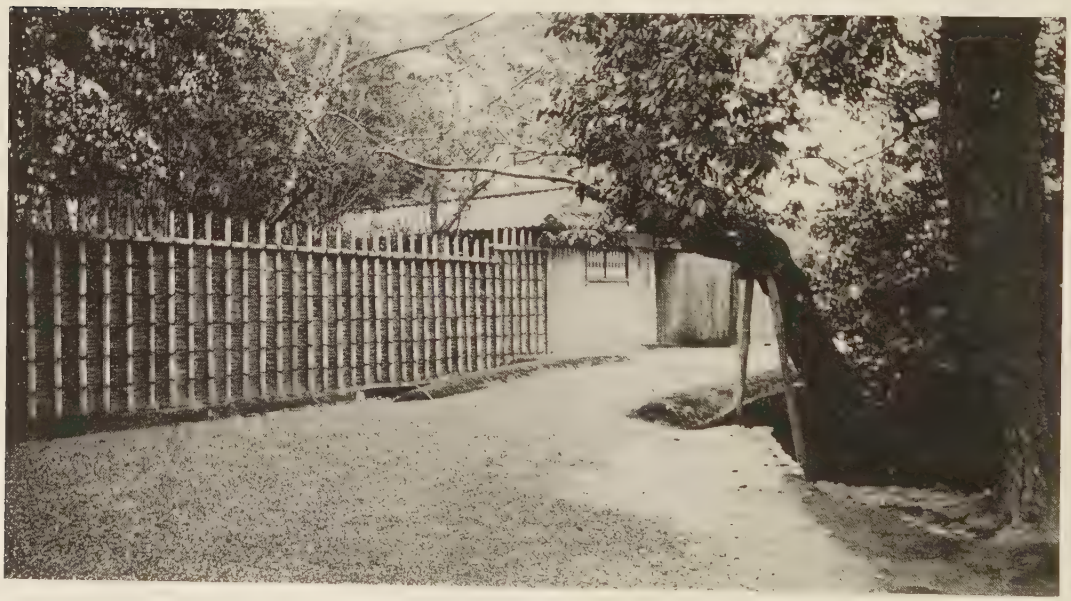
IN KENROKU-EN, KANAZAWA

IN RITSURIN-EN, TAKAMATSU

"KARASAKI PINE," COLOUR
WOODCUT BY ITO SHINSUI

IN MR. HARA'S GARDEN
IN YOKOHAMA

GATEWAY TO THE HOME OF PRINCE KWANIN, TOKYO



BAMBOO FENCE ROUND KATSURA DETACHED PALACE

IN MR. NEDZU'S GARDEN IN TOKYO

GATEWAY IN BARON MASUDA'S GARDEN, TOKYO

IN MR. HIRAI'S GARDEN IN SAKAI

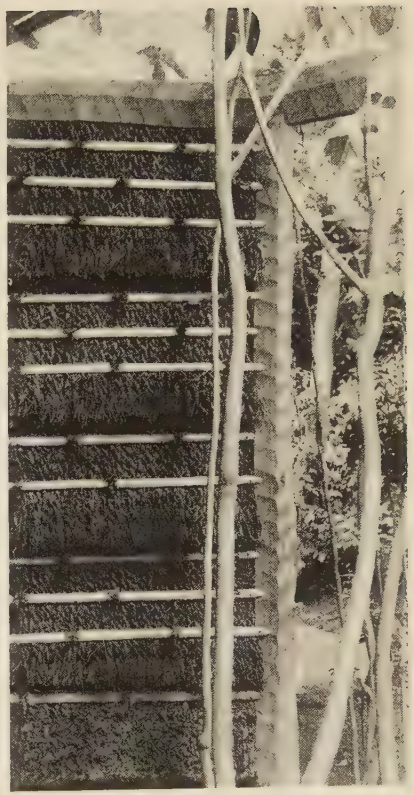
GATEWAY IN MR. MOMIYAMA'S GARDEN IN TOKYO

IN THE GARDEN OF MR. NAKAMURA'S HOME NEAR HAMAMATSU

GATEWAY TO THE GARDEN OF URA-SENKE, KYOTO

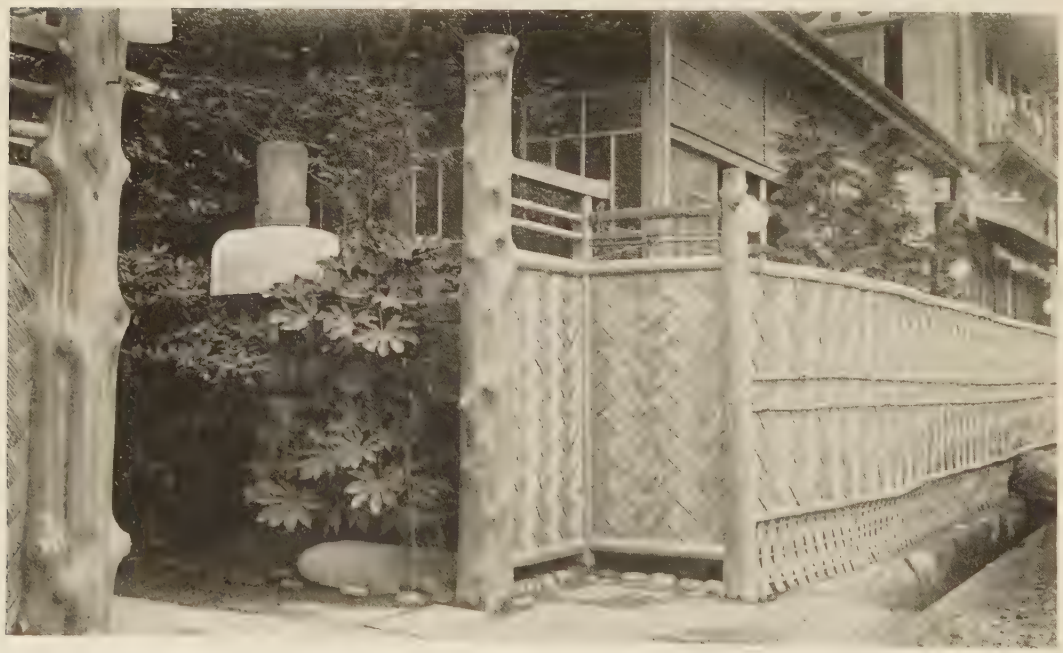
IN MRS. HANTA'S GARDEN IN TOKYO

IN MR. TETEGAMI'S GARDEN IN SAKAI



IN MR. TANAKA'S GARDEN

GATEWAY TO SHOKADO'S CHASEKI GARDEN, SUBURB OF KYOTO



ГОSEN-KAKU, UYENO, TOKYO

IN MR. TANAKA'S GARDEN
IN TOKYO

FRONT COURT OF MR. HATTORI'S HOME IN TOKYO

IN THE GARDEN OF MR. ANDO'S HOME IN NAGOYA

IN FORMER SHIBA DETACHED PALACE GARDEN

IN CHASEKI GARDEN OF TOKYO IMPERIAL HOUSEHOLD MUSEUM

IN SHOSEN–KAKU, GOTANDA, TOKYO

IN ICHINAO-EN, ICHIKAWA, NEAR TOKYO

MARQUIS NABESHIMA'S GARDEN IN TOKYO

TOKYO BOTANICAL GARDEN

1107 1226

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